



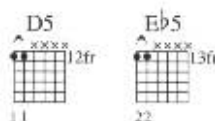
SYSTEM OF A DOWN
STEAL THIS ALBUM!



4	CHIC 'N' STEW
11	INNERVISION
17	BUBBLES
21	BOOM!
27	NUGUNS
34	A.D.D.
41	MR. JACK
49	I-E-A-I-A-I-O
60	36
62	PICTURES
67	HIGHWAY SONG
77	F**K THE SYSTEM
84	EGO BRAIN
89	THETAWAVES
95	ROULETTE
99	STREAMLINE

107 Guitar Notation Legend

Words and Music by Daron Malakian and Serj Tankian



Intro

Moderately fast $\bullet = 192$

N.C.

Gtr. 1 (elec.)

Rhy. Fig. 1

End Rhy. Fig. 1

str. 1 (elec.)

mf
w/ dist.

TAB

10 9 10 9 10 9 10 9 10 9 10 9 10 9 10 9

Ctrl. 1: w/ Rhy. Fig. 1

Spoken: Ball - game's in the 'frig - er - a - tor, door's closed, lights are out, but - ter's get - ting hard! —

§ Verse

[illegible]

Rhy, Fig. 2A

End Rhy. Fig. 2A

Gtr. 2
(clean)

 f

w/ dist

slight P.M.

1.-3. What a splen - did pie, piz - za, piz - za pie. Ev - 'ry min - ute, ev - 'ry sec - ond, buy, buy, buy, buy, buy,...

Citr. 1

Rhy. Fig. 2

End Rhv, Fig. 2

The image shows a musical score for the song "The Rose Tree". It is written for a single melodic line in G major (one sharp) and 2/4 time. The score consists of two systems of music. The first system has a treble clef and a key signature of one sharp (F#). It begins with a forte dynamic marking (*f*). The melody is composed of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. There are three measures of music, each followed by a measure of rest marked "P.M." (Piano Melody). The second system continues the melody with similar notation, also including "P.M." measures. The score is presented in a clean, black-and-white format with standard musical notation.

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A

D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5

What a splen - did pie, piz - za, piz - za pie.

D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5

Ev - 'ry min - ute, ev - 'ry sec - ond, buy, buy, buy, buy, buy.

Pre-Chorus

D5 N.C.

Pep - per - o - ni and green pep - pers, mush - rooms, ol - ives, chives,

Gtr. 1

mf
P.M.

3 4 5 4 3 4 6 4 3 4 6 4 3

Gtr. 1

12 12

D5 N.C.

(Pep - per - o - ni and green pep - pers, mush - rooms, ol - ives, chives.)

f

mf
P.M.

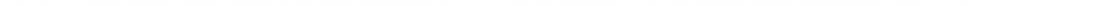
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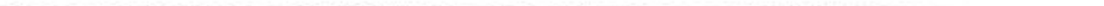
12 13 15 13 12 13 15 13 12 13 15 13 12

Chorus

D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5

Rhy. Fig. 3A End Rhy. Fig. 3A

Ctr. 2: 

P.M.: 

Need ther - a - py, ther - a - py, Ad - ver - tis - ing caus - es need, ther - a - py, ther - a - py, Ad - ver - tis - ing caus - es

Gtr. 1

Rhy. Fig. 3

End Rhy. Fig. 3

f

P.M.

The musical notation for guitar 1 spans measures 10 to 13. It begins with a treble clef and a key signature of one flat (B-flat). The first measure is marked with a forte (*f*) dynamic and contains a rhythmic figure (Rhy. Fig. 3). The notation includes eighth and sixteenth notes, rests, and a double bar line. The second measure is marked 'End Rhy. Fig. 3' and contains a continuation of the rhythmic figure. The notation includes eighth and sixteenth notes, rests, and a double bar line. The third measure is marked 'P.M.' (Pedal Motion) and contains a continuation of the rhythmic figure. The notation includes eighth and sixteenth notes, rests, and a double bar line. The fourth measure is marked 'P.M.' and contains a continuation of the rhythmic figure. The notation includes eighth and sixteenth notes, rests, and a double bar line.

[illegible]

To Coda ⊕

Half-time feel

1st time, End half-time feel

D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5
Rhy. Fig. 4A End Rhy. Fig. 4A

need, ther - a - py, ther - a - py. Ad - ver - tis - ing caus - es ther - a - py, ther - a - py. Ad - ver - tis - ing caus - es.

Rhy. Fig. 4

End Rhy. Fig. 4

0 0 1 0 0 1 0 0 1 0 1 0 1 0 0 0 1 0 0 1 0 0 1 0 0 1 0 1 0 1

1.

Interlude

D5

let ring

2.

Gtrs. 1 & 2: w/ Rhy. Figs. 4 & 4A

D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5

Ther - a - py, ther - a - py. Ad - ver - tis - ing caus - es ther - a - py, ther - a - py. Ad - ver - tis - ing caus - es.

Bridge

End half-time feel

Gtrs. 1 & 2: w/ Rhy. Figs. 3 & 3A

Emaj7 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5

Well, ad - ver - tis - ing's got — you on the run, — Need ther - a - py, ther - a - py. Ad - ver - tis - ing caus - es,

Gtr. 3 (acous.)

Riff A

End Riff A

mf
let ring

Gtr. 4 (elec.)

Riff A1

End Riff A1

mf
let ring
w/ dist.

Half-time feel

Gtrs. 3 & 4: w/ Riffs A & A1

End half-time feel

Emaj7

Ad - ver - tis - ing's got you on the run.

Gtrs. 1 & 2: w/ Rhy. Fig. 3

Need ther - a - py. ther - a - py. Ad - ver - tis - ing caus - es.

Emaj7

Ad - ver - tis - ing's got you on the run.

Gtr. 3 Riff B

End Riff B

let ring

9 9 11

Gtr. 4 Riff B1

End Riff B1

let ring

7 6 8

Gtrs. 3 & 4: w/ Riffs B & B1

Ad - ver - tis - ing's got you on the run.

Dmaj7

Ad - ver - tis - ing's got you on the run.

Gtr. 3

Riff C

let ring

7 7 9

End Riff C

Gtr. 4

Riff C1

let ring

5 4 6

End Riff C1

Gtrs. 3 & 4: w/ Riffs B & B1

Emaj7

Ad - ver - tis - ing's got you on the run.

Gtrs. 3 & 4: w/ Riffs C & C1

Dmaj7

Ad - ver - tis - ing's got you on the run.

Gtrs. 3 & 4: w/ Riffs B & B1

Emaj7

Well, ad - ver - tis - ing's got

Sva

Gtr. 1

pp

*fdbk.

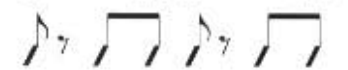
x

*Microphonic fdbk., not caused by string vibration.

Coda

Outro

D5 Eb5 D5 Eb5

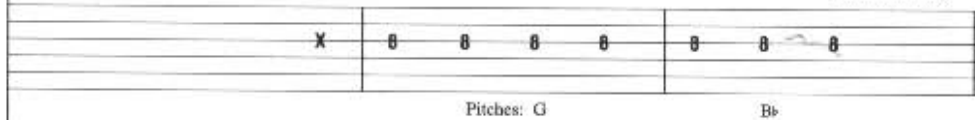


P.M.-----

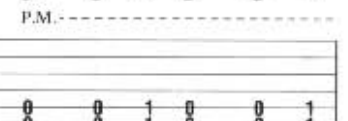
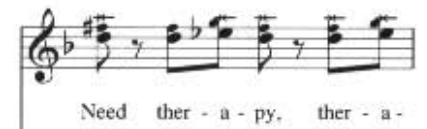
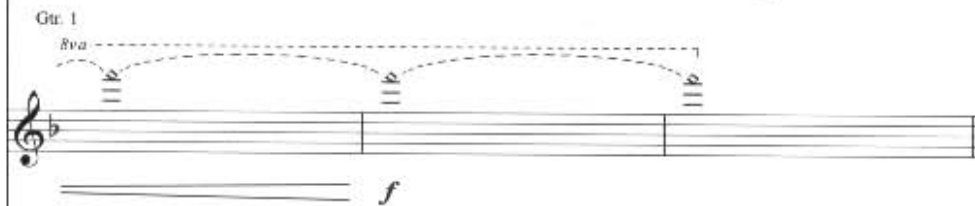
D.S. al Coda
End half-time feel



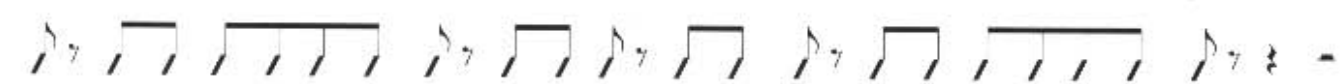
P.H.-----
(cont. in slashes)



Pitches: G Bb



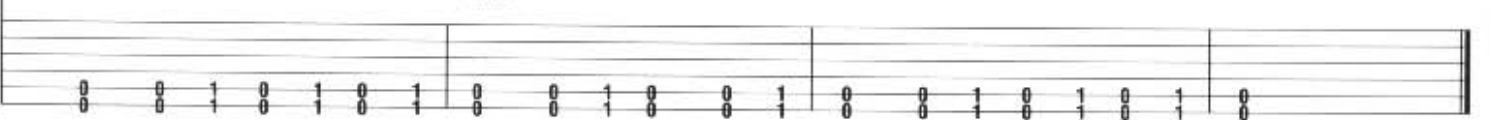
D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5



P.M.-----
cresc.

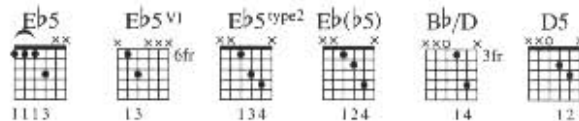


P.M.-----
cresc.



Innervision

Words and Music by Daron Malakian and Serj Tankian



Drop D tuning, down 1 step:
(low to high) C-G-C-F-A-D

Intro

Moderately ♩ = 120

Diagram 1: Eb5

Gtr. 2 (dist.) *f*

Gtr. 1 (dist.) *f*

Rhy. Fig. 1

End Rhy. Fig. 1

TAB

10

Gtr. 1 tacet

N.C.

(cont. in notation)

Riff A

Gtr. 2

P.M. -----

0 0 0 5 5 5 3 3 3 1 1 1 3 3 1 1

Verse

Gtrs. 1 & 2: w/ Riff A

N.C.

1. Well, I have a home. Long - ing to roam.

End Riff A

P.M. -----

0 0 0 5 5 5 3 3 3 1 1 1 3 3 1 1

Gtrs. 1 & 2

I have _____ to find you. I have _____ to meet you.

Riff B

End Riff B

P.M.

0 0 0 5 5 5 7 7 7 3 3 3 7 7 5 5 | 0 0 0 5 5 5 7 7 7 3 3 3 7 7 5 5

Gtrs. 1 & 2: w/ Riff A

Signs of _____ your face. _____ Slow - ing _____ your pace. _____

Gtrs. 1 & 2: w/ Riff B

I need _____ your guid - ance. I need _____ to seek my

Chorus

E \flat 5^{VI}

Rhy. Fig. 2

Gtrs. 1 & 2

p

End Rhy. Fig. 2

(cont. in notation)

In _____ ner _____ vi _____ sion. _____

Gtr. 3 (dist.)

Riff C

End Riff C

mf

w/ bar

loco

P.S.

18

(18)

X

Gtr. 4 (dist.)

Riff C1

End Riff C1

mf

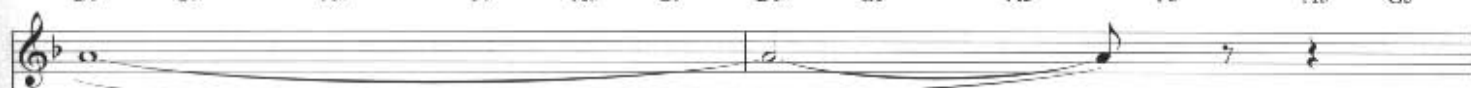
let ring

let ring

6 5 7 | 6 5 7

Gtrs. 3 & 4 tacet

D5 G5 A5 F5 A5 G5 D5 G5 A5 F5 A5 G5



Gtrs. 1 & 2

Rhy. Fig. 3

End Rhy. Fig. 3

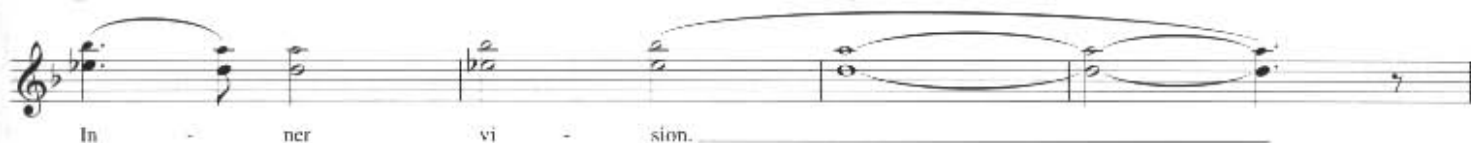


Gtrs. 1 & 2: w/ Rhy. Fig. 1

E \flat 5

Gtrs. 1 & 2: w/ Riff A

N.C.



In - ner vi - sion.

Verse

Gtrs. 1 & 2: w/ Riff A

N.C.

Gtrs. 1 & 2: w/ Riff B



2. My pu - pils dance. Lost in a trance. Your sa - cred si - lence.

Gtrs. 1 & 2: w/ Riff A



Los - ing all vio - lence. Stars in their place. Mir - ror your face.

Gtrs. 1 & 2: w/ Riff B



I need to find you. I need to seek my

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 2

Gtrs. 3 & 4: w/ Riffs C & C1

E \flat 5

Gtrs. 1 & 2: w/ Rhy. Fig. 3

D5 G5 A5 F5 A5G5 D5 G5 A5 F5 A5 G5



In - ner vi - sion.

1. 2.

Gtrs. 1 & 2: w/ Rhy. Fig. 1

Gtrs. 1 & 2: w/ Rhy. Fig. 3

E \flat 5

D5 G5 A5 F5 A5G5 D5 G5 A5 F5 A5 G5

D5 G5 A5 F5 A5 G5



In - ner vi - sion. It's

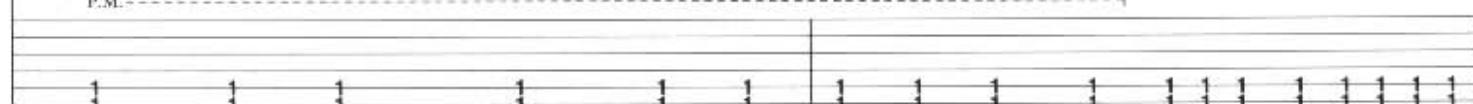
Bridge
E \flat 5



Gtrs. 1 & 2
Rhy. Fig. 4



End Rhy. Fig. 4



Gtrs. 1 & 2: w/ Rhy. Fig. 3

Gtrs. 1 & 2: w/ Rhy. Fig. 4

D5 G5 A5 F5 A5 G5 D5 G5 A5 F5 A5 G5 E \flat 5



Gtrs. 1 & 2: w/ Rhy. Fig. 3

D5 G5 A5 F5 A5 G5 D5 G5 A5 F5 A5 G5



Gtrs. 1 & 2: w/ Rhy. Fig. 4

E \flat 5

Gtrs. 1 & 2: w/ Rhy. Fig. 3

D5 G5 A5 F5 A5 G5 D5 G5 A5 F5 A5 G5



Vi

sion.

Interlude

E \flat 5 type2

E \flat (b5)

E \flat 5 type2

E \flat (b5)

Rhy. Fig. 5A

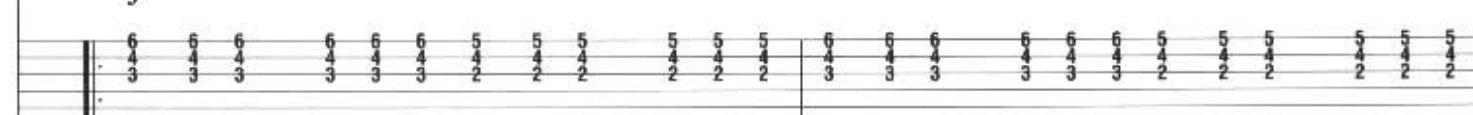
Gtr. 4

*Gtr. 5 (slight dist.)

Rhy. Fig. 5



mf



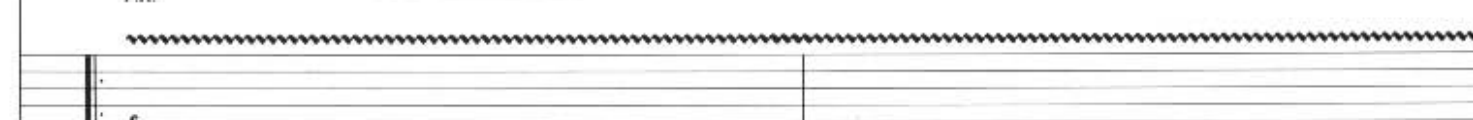
*Doubled w/ clean elec. *mp*

**Riff D

Gtr. 1



P.H.



Pitch: D \flat

**Omit P.H. on repeats.

1.

2.

B \flat /D

D5

B \flat /D

D5

Gtr. 1: w/ Riff D (last meas.)

Gtrs. 4 & 5: w/ Rhy. Figs. 5 & 5A (last meas.)

B \flat /D

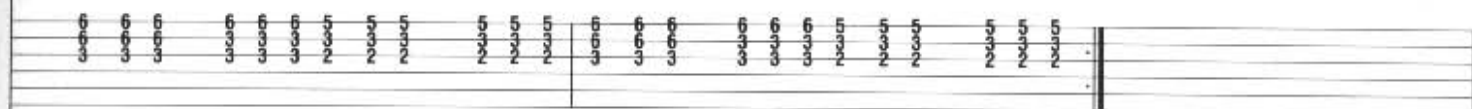
D5

End Rhy. Fig. 5A

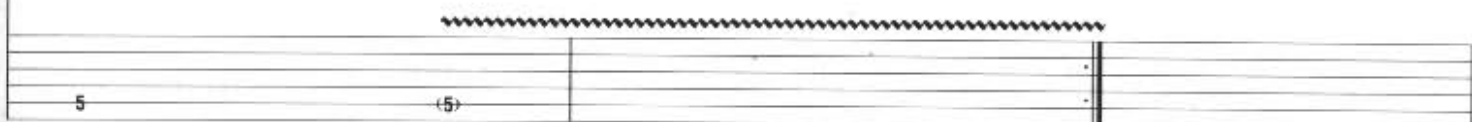


There's

End Rhy. Fig. 5



End Riff D



Gtr. 1: w/ Riff D (1 1/2 times)

Gtrs. 4 & 5: w/ Rhy. Figs. 5 & 5A (1 1/2 times)

E \flat 5E \flat (\flat 5)E \flat 5E \flat (\flat 5)B \flat /D

D5



on - ly one true path in life.

The road that leads to all leads to

Gtr. 2



Bb/D D5 Eb5 Eb(b5) Eb5 Eb(b5)

one. There's on - ly one true path to life. The

(In - ner vi - sion.)

N.C.

road In that leads to all. In - ner

(In - ner vi - sion.)

Gtrs. 1 & 2

vi - sion.

P.M.

0 0 5 5 3 3 1 1 3 1 0 0 5 5 3 3 1 1 3 1

Outro
Gtrs. 1 & 2: w/ Riff A

Your sa - cred si - lence. Los - ing all vio - lence.

Bubbles

Words and Music by Daron Malakian and Serj Tankian

Drop D tuning, down 1 step:
(low to high) C-G-C-F-A-D

Intro

Fast Rock ♩ = 175

Gtrs. 1 & 2
(dist.)

Chord symbols: Ab5 F5 G5 F5 G5 F5 G5 F5 G5 Ab5

Dynamic: *f*

P.M. -----

TAB

Chord symbols: F5 G5 F5 G5 F5 G5 Ab5 F5 G5 F5 G5 F5 G5 Ab5

Rhy. Fig. 1

End Rhy. Fig. 1

P.M. -----

Verse

Gtr. 2 tacet

*F5 G5

Chord symbols: F5 G5 F5 G5 F5 G5 Ab5

1. Fish that don't drown, ___ }
2. Wear - ing a crown, ___ }

life in a bub - ble jun - gle.

Gtr. 1

Riff A

End Riff A

Dynamic: *f*

TAB

*Chord symbols reflect overall harmony.

Gtr. 1: w/ Riff A (3 times)

Chord symbols: F5 G5 F5 G5 F5 G5 Ab5 F5 G5 F5 G5

{ I would - n't frown, - }
{ Chas - ing a clown, - }

not short an - oth - er chuck - le. Snake in the ground,

F5 G5 Ab5 F5 G5 F5 G5 F5 G5 Ab5

but I was in there for you. Now leav - ing town, - }
 but I was wait - ing for you. Now we have found - } life in a bub - ble jun - gle.

Chorus

F5 G5 F5 G5 F5 G5 Ab5

See - ing you, be - liev - ing us, ad - her - ing. We're the pow - er struck. Be -

Gtrs. 1 & 2

F5 G5 F5 G5 F5 G5 Ab5

liev - ing, then kneel - ing, ap - peas - ing the pow - er strug - gle.

Gtrs. 1 & 2: w/ Rhy. Fig. 1

F5 G5 F5 G5 F5 G5 Ab5

We're left with no arms, right in the pow - er strug - gle.

F5 G5 F5 G5 F5 G5 Ab5

We're left with no arms, right in the pow - er strug - gle.

1.

Gtr. 1: w/ Riff A

Gtr. 2

G5

P.M.

P.M.

P.M.

Ab5

2.

To Coda

F5 G5 F5 G5 F5 G5 Ab5 F5 G5 F5 G5 F5 G5 Ab5

Left with no arms in the pow - er strug - gle. Left with no arms in the pow - er strug - gle.

Gtrs. 1 & 2

Interlude

G5 N.C. G5 N.C. G5 N.C. G5 N.C.

Bridge

N.C.

May I re - mind you, may I re - mind you, may I re - mind you?

Riff B

P.M.

End Riff B

May I re-mind you, may I re-mind you, may I re-mind you?

Gtr. 1

Riff C

End Riff C

P.M.-----

3 8 5 6 5 3 8 5 6 5 3 8 5 6 5 5 5 7 7 8 8 7 7 10 10 8 8 7 7 8 8

Gtr. 2

Riff C1

End Riff C1

P.M.-----

3 8 5 6 5 3 8 5 6 5 3 8 5 6 5 5

Gtrs. 1 & 2: w/ Riff B

May I re-mind you, may I re-mind you, may I re-mind you, may I re-mind you,

*D.S. al Coda
(take 2nd ending)*

Gtrs. 1 & 2: w/ Riffs C & C1

may I re-mind you, may I re-mind you? Your life is in a bub-ble jun- gle.

⊕ Coda

F5 G5 F5 G5 F5 G5 Ab5

Left with no arms right here in the pow-er strug- gle!

P.M.-----

3 5 5 3 5 3 5 5 6 6 6 6

Boom!

Words and Music by Daron Malakian and Serj Tankian

Drop D tuning, down 1 step:
(low to high) C-G-C-F-A-D

Intro

Moderately fast ♩ = 155

Gtr. 1 (dist.) *E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5

mf
slight P.M.

TAB

1 1 0 0 1 1 0 0 1 1 0 0 1 1 0 0

*Chord symbols reflect implied harmony.

E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5 N.C.

Gtrs. 1 & 2 (dist.)

mf
slight P.M.

1 1 0 0 1 1 0 0 1 1 0 0 1 1 0

Verse

Gtr. 1 tacet

Dm

Voc. Fig. 1

1. Spoken: I've been walking through your streets where all your money's
(Ah, _____)

Gtr. 2 RHYTHM

P.M.

5 5 7 7 8 8 7 7 7 7 8 8 7 7 8 8 5 5 7 7 8 8 7 7 7 7 8 8 7 7 8 8

C♯m

earning, where all your buildings crying and foolish neckties

P.M.

4 4 6 6 7 7 6 6 6 6 7 7 6 6 7 7 4 4 6 6 7 7 6 6 6 6 7 7 6 6 7 7

Fm

working. ah. *Revolving fake lawn houses, housing*

P.M.

8 8 10 10 11 11 10 10 10 10 11 11 10 10 11 11 | 8 8 10 10 11 11 10 10 10 10 11 11 10 10 11 11

Ebm

all your fears, desensitized by TV.

P.M.

6 6 8 8 9 9 8 8 8 8 9 9 8 8 9 9 | 6 6 8 8 9 9 8 8 8 8 9 9 8 8 X

Dm C#m

Ah, *Overbearing advertising, God of consumerism and all your crooked pictures*

Gtr. 2

P.M.

14 12 14 12 13 12 13 12 | 14 12 14 12 13 12 13 12 | 14 12 14 12 13 12 13 12

Gtr. 1

Riff B

P.M.

5 7 7 8 8 7 7 5 5 7 7 8 8 7 7 | 5 5 7 7 8 8 7 7 5 5 7 7 8 8 5 5 | 4 4 5 5 7 7 5 5 4 4 5 5 7 7 5 5

Fm

looking good. Mirrorism, filtering information for the public eye, ah.)

End Riff A Riff C End Riff C

P.M. ---

14 12 14 12 13 12 13 12 12 14 13 14 12 13 15 14 12 14 13 14 12 13 15 14

P.M. ---

4 4 5 5 7 7 5 5 4 4 5 5 7 7 5 5 7 7 8 8 10 10 8 8 7 7 8 8 10 10 8 8 7 7 8 8 10 10 8 8

Gtr. 2: w/ Riff C Ebm

designed for profiteering. Your neighbor, what a guy.

End Voc. Fig. 1

Gtr. 1

P.M. ---

6 6 8 8 9 9 8 8 6 6 8 8 9 9 8 8 6 6 8 8 9 9 8 8

End Riff B

Chorus D5

Boom! Boom! Boom! Boom!

Gtrs. 1 & 2 Rhy. Fig. 1

P.M. ---

0 0

End Rhy. Fig. 1

$E\flat 5$ $D5$ $E\flat 5$ $D5$ $E\flat 5$ $D5$ $E\flat 5$ $D5$
 Ev - 'ry time you drop the bomb, you kill the God your child has born.

Gtr. 1 Rhy. Fig. 2 End Rhy. Fig. 2

Gtr. 2 Rhy. Fig. 2A End Rhy. Fig. 2A

Gtrs. 1 & 2: w/ Rhy. Fig. 1

Verse

Bkgd. Voc.: w/ Voc. Fig. 1
 Gtr. 1: w/ Riff B (2 times)
 Gtr. 2: w/ Riff A

Dm

Boom! Boom! Boom! Boom! 2. Spoken: Modern globalization, coupled with

$C\sharp m$ Fm
 condemnations, unnecessary death, Matador corporations, puppeting your frustrations

$E\flat m$ Dm
 with the blinded flag. Manufacturing consent is the name of the game. The bottom line is money, nobody gives a

$C\sharp m$ Fm
 fuck. Four thousand hungry children leave us per hour from starvation while billions are spent on

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1

$D5$

$E\flat m$
 bombs, creating death showers, Boom! Boom! Boom! Boom!

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A

To Coda

Gtrs. 1 & 2: w/ Rhy. Fig. 1

N.C.

Gtrs. 1 & 2

Interlude Half-time feel

D5
Rhy. Fig. 3

A5

G#5

A5

End Rhy. Fig. 3

B5

C5

F5

E5

Bridge

Gtrs. 1 & 2: w/ Rhy. Fig. 3

D5 A5 G#5 A5

Why _____ must we kill

B5 C5 F5 E5

our _____ own _____ kind? _____

D.S. al Coda
End half-time feel

Gtrs. 1 & 2

Coda

Eb5 D5 Eb5 D5 N.C.

Boom! Boom! Boom! Boom! Boom! Boom! Boom! Boom! Ev - 'ry time you drop the bomb!

Gtr. 1

Gtr. 2

Nüguns

Words and Music by Daron Malakian and Serj Tankian

Drop D tuning, down 1 step:
(low to high) C-G-C-F-A-D

Intro

Moderately fast ♩ = 145

Gtrs. 1 & 2
(elec.)

A5 Bb5 C5 Bb5 A5 Bb5 C5 Bb5 A5 Bb5 C5 Bb5

f w/ dist.

TAB

7 8 10 8 7 8 10 8 7 8 10 8

*D5

Riff A

P.M. P.M. P.M.

7 0 0 0 8 0 0 0 10 0 0 0 8 7 0 0 0 8 0 0 0 10 0 0 0 8 7 0 0 0 8 0 0 0 10 0 0 0 8

*Chord symbols reflect basic harmony.

A5 Bb5 C5 Bb5 D5

N.C. D5

N.C.

P.M.

7 8 10 8 7 0 8 0 10 0 8 0 7 0 8 0 10 7 0 8 0 10 0 8 0 7 0 8 0 10

D5

A5 Bb5 C5 Bb5 D5

End Riff A

P.M. Harm. P.M.

7 0 8 0 10 0 8 0 7 0 8 0 10 0 8 0 7 8 10 8 12 12 12 12 7 7 7 0 0

Verse

Gtr. 2 tacet

E \flat maj7(no3rd)

1. And the lit - tle boy stared 'to the eyes
2. Now the lit - tle boy sees through the eyes

Gtr. 1

mf
P.M.

D5

of the night, but - ton col - lects price of his time.
of de - light, le - vers e - rect note of his rhyme.

Gtr. 2

mf
Harm.

Gtr. 1

P.M. Harm. P.M. Harm. P.M. Harm. P.M. Harm.

Gtr. 2 tacet

E \flat maj7(no3rd)

Lit - tle girl glared, sheets of de - ni - al, bul - let con -
Lit - tle girl bled, sheets of the night, lov - ers con -

Gtr. 1

P.M. Harm. P.M.

nects to the price of her crime. _____
nect to the price of his time. _____

P.M. ----- Harm. -----

Gtrs. 1 & 2

D5 A5 Bb5 C5 Bb5

7 7 7 7 7 7 7 7 12 12 12 12 7 7 7 7 7 8 10 8

Chorus

1st time, Gtrs. 1 & 2: w/ Riff A
2nd time, Gtrs. 1 & 2: w/ Riff A (1st 8 meas.)

D5 A5 Bb5 C5 Bb5

What have we _____ said? Was - n't it their bed? _____

D5 N.C. D5 N.C. D5 A5 Bb5 C5 Bb5 D5

What of pres - ence? Have - n't we paid pen - ance to the new _____ guns?

1. D5

new _____ guns, to the new _____ guns?

Gtrs. 1 & 2

Harm. -----

12 12 12 12 7 7 7 7 12 12 12 12 7 7 7 7

Guitar Solo

D5

Gtr. 3
(nylon-str. acous.)

f

7 7 8 7 5 7 5 3 5 3 2 3 2 0

Gtrs. 1 & 2

P.M. - - - - - P.M. - - - - - P.M. - - - - - P.M. - - - - - P.M. - - - - - P.M. - - - - - P.M. - - - - - P.M. - - - - - P.M. - - - - -

0 0 3 0 0 0 10 0 0 0 3 0 0 0 10 0 0 0 3 0 0 0 10 0 0 0 3 0 0 0 10 0

Gtr. 4 (nylon-str. acous.)

Gtr. 4 (nylon-str. acous.)

The musical notation for Gtr. 4 (nylon-str. acous.) consists of a single staff. It begins with a whole rest. The melody starts with two eighth notes (G4, A4), followed by a quarter note (B4). Then there's a half note chord (C5, D5) with a slur over it. This is followed by another half note chord (E5, F5) with a slur over it. The final measure contains two eighth notes (G5, F5) and a quarter note (E5). Chord symbols A5, Bb5, C5, and Bb5 are written above the staff in the last measure. Fingering numbers are placed below the staff: 10 10, 10 11 13 11, 10 11, 10 11 10, 13, 10, 13 11 13 11 10 11 10.

Gtr. 3

The first system of the musical score for 'The Rose Tree' consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains four measures of music. The first measure has a whole rest. The second measure has a whole rest. The third measure contains a quarter note on G4, a quarter note on A4, and a quarter note on B4, with a wavy line above the notes. The fourth measure contains a quarter note on C5, a quarter note on B4, a quarter note on A4, and a quarter note on G4. The bottom staff is a bass staff with a key signature of one sharp (F#) and a common time signature (C). It contains four measures of music. The first measure has a whole rest. The second measure has a whole rest. The third measure contains a quarter note on D3, a quarter note on C3, a quarter note on B2, and a quarter note on A2, with a wavy line above the notes. The fourth measure contains a quarter note on G2, a quarter note on F2, a quarter note on E2, and a quarter note on D2.

Gtrs. 1 & 2

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first six measures of the melody, which are marked with 'P.M.' (Palm Mute) and a series of dashes indicating the duration of the mute. The second system contains the remaining measures of the melody, including a final measure with a double bar line. The bass line is shown as a series of empty staves, indicating that it is not written out in this version of the score.

Cltr. 2: w/ Riff B (2 1/2 times)

D7(no3rd)

D

The first system of musical notation for 'The Rose Tree' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It contains a melody starting on a whole note G4, followed by a half note A4, a quarter note B4, and a quarter rest. The lower staff is in bass clef and contains a bass line starting on a whole note G2, followed by a half note A2, a quarter note B2, and a quarter rest. The system concludes with a double bar line.

Rift B

End Riff B

Glt. 1

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and harmonica. The guitar part is in the treble clef, and the harmonica part is in the bass clef. The guitar part features a complex, multi-measure rest pattern in the first measure, followed by a series of eighth notes. The harmonica part consists of a series of eighth notes. The score is divided into three measures, each with a different guitar part. The first measure has a multi-measure rest for 8 measures, followed by a series of eighth notes. The second measure has a multi-measure rest for 8 measures, followed by a series of eighth notes. The third measure has a multi-measure rest for 8 measures, followed by a series of eighth notes. The guitar part is labeled "Gtr. 1" and the harmonica part is labeled "Harm.". The score is written in a standard musical notation style, with a key signature of one flat (B-flat) and a time signature of 4/4.

Gtr. 5 (nylon-str. acous.)

850

[illegible]

Gtr. 4

[illegible]

Gtr. 3

The first system of the musical score for 'The Rose Tree' consists of a treble clef staff and a bass clef staff. The treble staff contains a melody starting on a quarter rest, followed by a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, and a half note B3. The bass staff contains a bass line starting on a quarter rest, followed by a quarter note G3, a quarter note F3, a quarter note E3, a quarter note D3, a quarter note C3, and a half note B2. A wavy line above the treble staff indicates a vibrato or tremolo effect.

Gtr. 1

Harm.

The image shows a musical score for the song "The Rose Tree". It consists of two systems. The first system has a treble clef and a key signature of one flat (B-flat). The melody is written on a single staff, starting with a quarter note G4, followed by a quarter note F4, a half note E4, and a quarter note D4. The second system continues the melody with a quarter note C4, a quarter note B3, a half note A3, and a quarter note G3. The lyrics "The Rose Tree" are written below the melody. The second system has a treble clef and a key signature of one flat (B-flat). The melody is written on a single staff, starting with a quarter note G4, followed by a quarter note F4, a half note E4, and a quarter note D4. The lyrics "The Rose Tree" are written below the melody. The second system has a treble clef and a key signature of one flat (B-flat). The melody is written on a single staff, starting with a quarter note G4, followed by a quarter note F4, a half note E4, and a quarter note D4. The lyrics "The Rose Tree" are written below the melody.

Gtrs. 1 & 2: w/ Riff A (1st 4 meas.)

D5

What have we said?

Voc. Fig. 1

(To the old Gods and moved on. To, to the old Gods and moved on. To,

Was n't it their bed?

End Voc. Fig. 1

to the old Gods and moved on. To, to the old Gods and moved on.)

Bkgd. Voc.: w/ Voc. Fig. 1

D5

What of presence? Have n't we paid

Gtrs. 1 & 2

P.M.-----

7 0 8 0 10 0 8 0 7 0 8 0 10 0 8 0 7 0 8 0 10 0 8 0 7 0 8 0 10 0 8 0

A5

Bb5

C5

Bb5

D5

pen - ance to the new guns, to the new guns? To you!

Harm.-----

7 0 8 0 10 0 8 0 12 12 7 7 12 12 7 0 0

Words and Music by Daron Malakian and Serj Tankian

Intro
Moderately ♩ = 117

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and includes a tablature (TAB) section. The music is in 4/4 time and the key signature has one sharp (F#). The tempo is marked "moderate" and the dynamics are "mf" (mezzo-forte). The score includes a guitar solo section marked "Solo" and a final section marked "Fin". The tablature section shows the fret numbers for the bass line, with a "1" indicating a first fret bend. The score is presented in a clean, black and white format.

Gtr. 1

Gtr. 2 (dist.) *diviti*

Gtrs. 1 & 2

f

Rhy. Fig. 1

C5 D5 Eb5 D5

(12) 0 0 0 0 0 12 0 0 0 0 0 12 0 0 0 0 0 12 0 0 0 10 12 13 12

C5 D5 Eb5 D5
End Rhy. Fig. 1

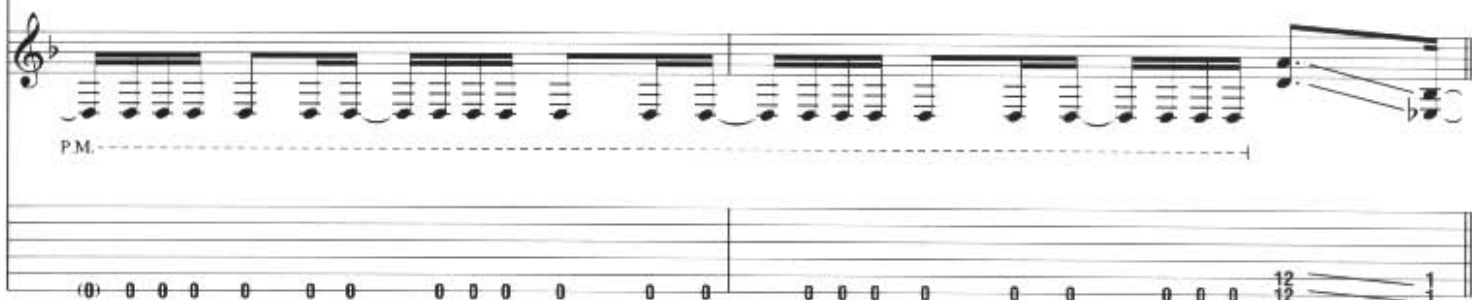
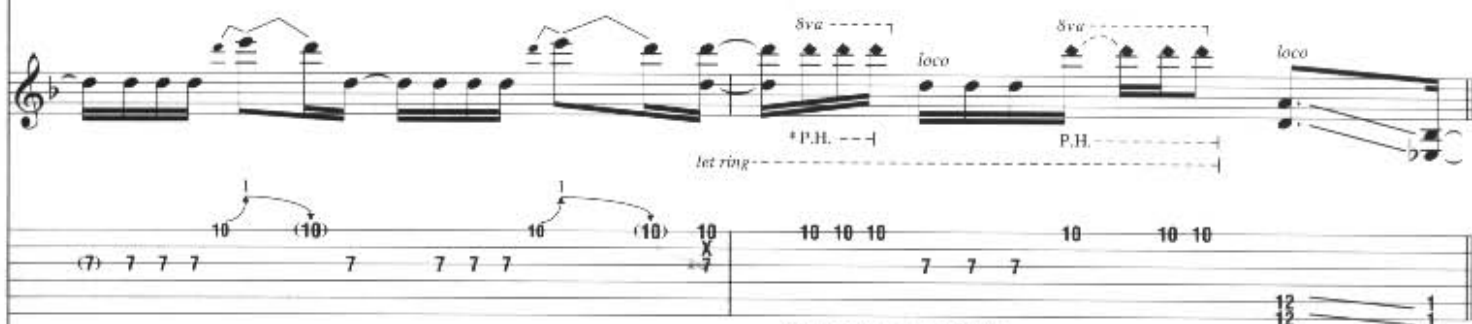
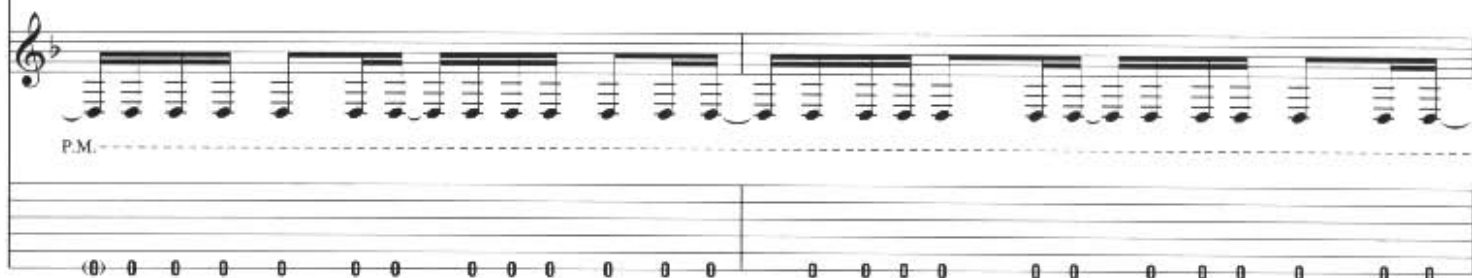
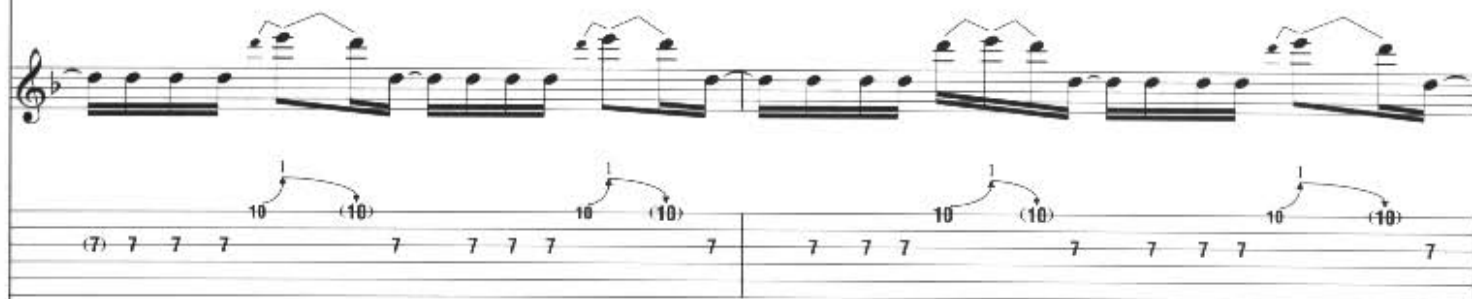
P.M. P.M. P.M. P.M. P.M. P.M. P.M.

(12) 0 0 0 0 0 12 0 0 0 0 0 12 0 0 0 0 0 12 0 0 0 10 12 13 12

[illegible][illegible][illegible][illegible]

§ Pre-Chorus

D5



Chorus
Double-time feel

E♭5 A5 D5 A♭5 C♯5

— don't give a damn_ a - bout your world with all_ your glob - al prof - its and all_ your jeweled pearls. We_

Gtrs. 1 & 2

End double-time feel

G5 D5 E♭5

— don't give a damn_ a - bout your world right now, right now. We_

Harm. P.M.-----4 Harm. P.M.-----4

Double-time feel

1st & 2nd times, Gtrs. 1 & 2: w/ Rhy. Fig. 2
3rd time, Gtrs. 1 & 2: w/ Rhy. Fig. 2 (1st 2 meas.)

To Coda ⊕

A5 D5 A♭5 C♯5

— don't give a fuck_ a - bout your world with all_ your glob - al prof - its and all_ your jeweled pearls.

End double-time feel

1.
Gtrs. 1 & 2: w/ Riff A
D5

G5

We don't give a fuck_ a - bout your world!_ *Whispered:* Right now, right now. *Whispered:* Right now, right now.

2.
D5

Whispered: Right now, right now. *Whispered:* Right now, right now. *Whispered:* Right now, right now. Right now, right now!

Gtrs. 1 & 2
mf
Harm.-----4

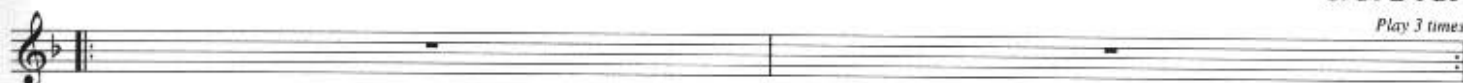
Interlude

Gtrs. 1 & 2: w/ Rhy. Fig. 1

D5

C5 D5 E♭5 D5

Play 3 times



Gtrs. 1 & 2



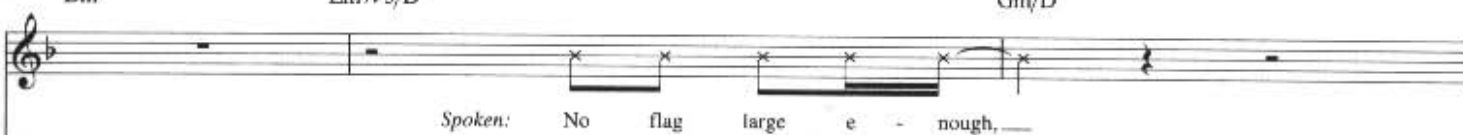
Bridge

Gtr. 1: w/ Riff B

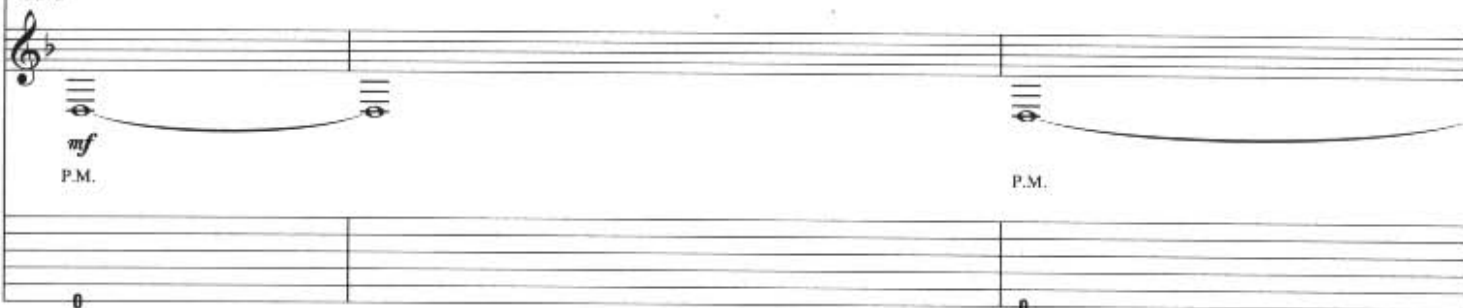
Dm

Em7♭5/D

Gm/D



Gtr. 2



Dm

Em7♭5/D



Gm/D Dm

P.M. -----

⊕ Coda

Outro

End double-time feel

G5 D5

We don't give a fuck a - bout your world. Right now, right now,

Gtrs. 1 & 2

Harm. P.M. ----- Harm. P.M. ----- Harm.

C5 D5 Eb5 D5

right now, right now, right now, right now, right now, right na, na, na, now!

P.M. ----- Harm. P.M. ----- Harm. P.M. ----- Harm. P.M. ----- Harm. P.M. ----- Harm. P.M.

Words and Music by Daron Malakian and Serj Tankian

Intro
Slowly ♩ = 79

*Elec. bass arr. for gtr.
**Chord symbols reflect overall harmony.

Gtr. 1: w/ Riff A (5 times)

F/D

B \flat /D B \flat add \sharp 4/D B \flat /D

let ring ----- let ring ----- let ring -----

D F/D

let ring ----- let ring -----

G \flat /D B \flat /D B \flat add \sharp 4/D

Gtr. 2

let ring ----- let ring -----

Gtr. 1

let ring ----- let ring -----

Interlude
Gtrs. 1 & 2 tacet

D5 A5 F5 B \flat 5 F/A B \flat 5 F/A D5 A5 F5 B \flat 5 F/A B \flat 5

*Gtrs. 3 & 4 Rhy. Fig. 1 Play 4 times End Rhy. Fig. 1

f

*Composite arrangement, both w/ dist.

Verse

D5

A5

F5

Bb5 F/A Bb5 F/A D5

A5

F5

Bb5 F/A Bb5

1. Hey, Mis - ter Jack, — is that mouth — wash in — your eyes? —
 2. Hey, Mis - ter Jack, — is that the trick — of your — dis - guise? —

Gtr. 3

Rhy. Fig. 2

End Rhy. Fig. 2

P.M. —————

0 2 3 3 3 3 0 2 3 3 3

Gtr. 4

P.M. —————

0 x 2 x 3 x x 3 3 3 3 0 x 2 x 3 x x 3 3 3

Gtr. 3: w/ Rhy. Fig. 2 (2 times)

D5

A5

F5

Bb5 F/A Bb5 F/A D5

A5

F5

Bb5 F/A Bb5

— Hey, Mis - ter Jack, — is that the cause — of your — sur - prise? —
 — Hey, Mis - ter Jack, — is that the cause — of your — de - mise? —

Gtr. 4

P.M. —————

0 2 x x 3 0 3 3 3 3 0 2 3 x x 3 3 3

D5

A5

F5

Bb5 F/A Bb5 F/A D5

A5

F5

Bb5 F/A Bb5

Hey, where you at? — On the side of the free - way in — the car. —

P.M. —————

0 2 3 3 3 3 0 2 3 3 3

D5 A5 F5 Bb5 F/A Bb5 F/A D5 A5 F5 Bb5 F/A Bb5

Hey, where you at? On the side of the free - way in the

Gtrs. 3 & 4

P.M.

1.

Chorus

Gtrs. 3 & 4: w/ Rhy. Fig. 1 (2 times)

D5 A5 F5 Bb5 F/A Bb5 F/A D5 A5 F5 Bb5 F/A Bb5

car, in the car,

D5 A5 F5 Bb5 F/A Bb5 F/A D5 A5 F5 Bb5 F/A Bb5

on the side of the free - way in the...

2.

Chorus

Gtrs. 3 & 4: w/ Rhy. Fig. 1 (4 times)

D5 A5 F5 Bb5 F/A Bb5 F/A D5 A5 F5 Bb5 F/A Bb5

car, in the car,

D5 A5 F5 Bb5 F/A Bb5 F/A D5 A5 F5 Bb5 F/A Bb5

on the side of the free - way in the

D5 A5 F5 Bb5 F/A Bb5 F/A D5 A5 F5 Bb5 F/A Bb5

car, in the

Lit - tle men, big guns, point - ed at our

Gtr. 5

13 12 12 10 10 11 10 8 8 10 10 10 10 10 10 10 10

Gtr. 6

Faster ♩ = 117

Gtrs. 5 & 6 tacet

D5 A5 F5 Bb5 F/A Bb5 D5 A5 F5 Bb5 F/A Bb5

Gtrs. 3 & 4

Rhy. Fig. 4

End Rhy. Fig. 4

Gtrs. 3 & 4; w/ Rhy. Fig. 4 (2 times)

D5 A5 F5 Bb5 F/A Bb5 D5 A5 F5 Bb5 F/A Bb5

head, at

D5 A5 F5 Bb5 F/A Bb5 D5 A5 F5 Bb5 F/A Bb5

our, at our

D5 A5 F5 Bb5 F/A Bb5 D5 A5 F5 Bb5 N.C.

heads. _____ 3. You're

Gtrs. 3 & 4

Verse

D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5

per - fect, al - might - y God, _ you ran the light of dawn. _ "Pro -

Rhy. Fig. 5

P.M. _____

End Rhy. Fig. 5

P.M. _____

End Rhy. Fig. 5

tect" is on your back, _ lights are on the track. _ You

D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5 Eb5 D5

must face au - thor - i - ty, you're noth - ing like me. You

must face au - thor - i - ty, you're noth - ing like me. N.C.

Chorus

D5 A5 N.C. A5 F5 Bb5 D5 A5 N.C. A5 F5 Bb5

Put your hands up, get out of the car. Put your hands up, get out of the car.

Gtrs. 3 & 4

P.M.-----

0 0 0 0 2 2 3 3 3 3

D5 A5 N.C. A5 F5 Bb5 D5 A5 F5 Bb5

Put your hands up, get out of the car. Fuck you pig!

P.M.-----

0 0 0 0 2 2 3 3 3 3

D5 A5 F5 Bb5 D5 A5 F5 Bb5 N.C.

Fuck you pig! Put your hands up, get out of the car! (Put your hands up, get out of the car!)

Gtrs. 3 & 4 tacet

0 0 0 0 2 2 3 3 3 3

Words and Music by Daron Malakian, Serj Tankian, Shavo Odadjian and John Dolmayan

Intro

Moderately fast ♩ = 140

N.C.

(Drums) **3** Gr. 1 (dist.) *mp* T 16

*Roll back vol. knob

[illegible][illegible]

Interlude

E♭5 D5

E♭5 D5

E♭5 D5

E♭5 D5

Gtrs. **1 & 2
(dist.) Rhy. Fig. 1
A loco

The musical score for 'The Rose Tree' is presented on two systems. The first system consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody begins with a forte dynamic marking (*f*). The second system consists of two staves: the upper staff continues the melody, and the lower staff provides a bass line using a simplified notation system with numbers 1 and 0. The tempo is marked 'ALLEGRO' at the beginning of the first system.

**Vol knob on full

E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5 End Rhy. Fig. 1

1 0 0 0 0 1 0 0 0 0

Gr. 2 E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5 Rhy. Fig. 2

1 0 0 0 0 1 0 0 0 0

Gr. 1

P.M. -----

1 0 0 0 0 0 0 0 1 0 0 0 0 0 0 0

E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5 N.C. End Rhy. Fig. 2

1 0 0 0 0 1 0 0 0 0

P.M. -----

1 0 0 0 0 0 0 0 1 0 0 0 0 0 0 0

Verse

Gtr. 2 tacet

C5

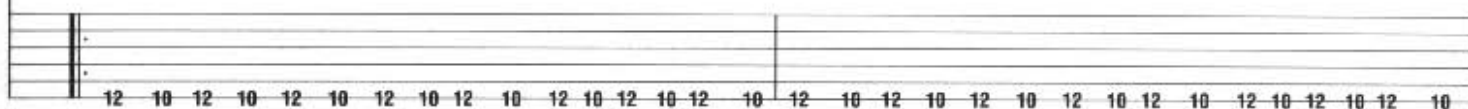


1., 2. Pe - ter's pip - er picked an - oth - er pick - le brained piece of pep - per. Pe - ter's pip - er picked an - oth - er pick - le brained piece of pep - per.

Gtr. 1



P.M. -----



Gtr. 2: w/ Rhy. Fig. 2 (1st 2 meas.)

E \flat 5 D5

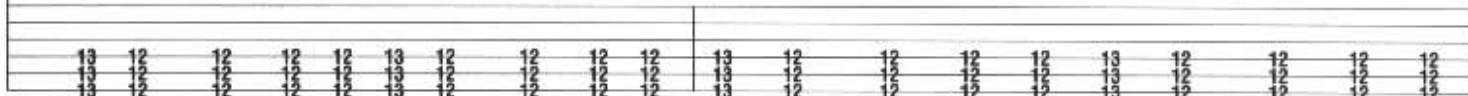
E \flat 5 D5

E \flat 5 D5

E \flat 5 D5



Why?



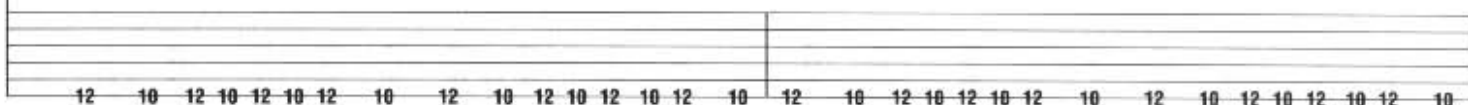
C5



Meet - ing John Dale Ju - nior, winked an eye, point a fin - ger, Meet - ing John Dale Ju - nior, winked an eye, point a fin - ger,



P.M. -----



Gr. 2: w/ Rhy. Fig. 2 (last 2 meas.)

E \flat 5 D5

E \flat 5 D5

E \flat 5 D5

E \flat 5 D5

Why? A

13	12	12	12	12	13	12	12	12	12	13	12	12	12	12	13	12	12
13	12	12	12	12	13	12	12	12	12	13	12	12	12	12	13	12	12
13	12	12	12	12	13	12	12	12	12	13	12	12	12	12	13	12	12

E5

fer - ment guy put the gim - mick, disk is hot, now re - cov - er, fer - ment ka, put the gim - mick, dis goes on, now re - cov - er.

P.M.

15	14	15	14	15	14	15	14	15	14	15	14	15	14	15	14
15	14	15	14	15	14	15	14	15	14	15	14	15	14	15	14
15	14	15	14	15	14	15	14	15	14	15	14	15	14	15	14

Gr. 2: w/ Rhy. Fig. 2 (1st 2 meas.)

E \flat 5 D5

E \flat 5 D5

E \flat 5 D5

E \flat 5 D5

Why?

13	12	12	12	12	13	12	12	12	12	13	12	12	12	12	13	12	12	12
13	12	12	12	12	13	12	12	12	12	13	12	12	12	12	13	12	12	12
13	12	12	12	12	13	12	12	12	12	13	12	12	12	12	13	12	12	12

C5



Fight-ing crime with a part - ner, Lo - is Lane, Jim - my Car - ter. Fight-ing crime with a part - ner, Lo - is Lane, Jim - my Car - ter.



P.M.



Gtr. 2: w/ Rhy. Fig. 2 (last 2 meas.)

Eb5 D5

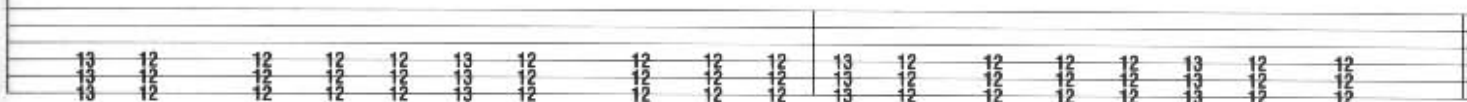
Eb5 D5

Eb5 D5

Eb5 D5



W, w, w, w, w, w, w, w, wow!



Chorus

D5

F5

E5

D5

G5

F5

E5

D5



Ah,

e,

ay, ah,

hey,

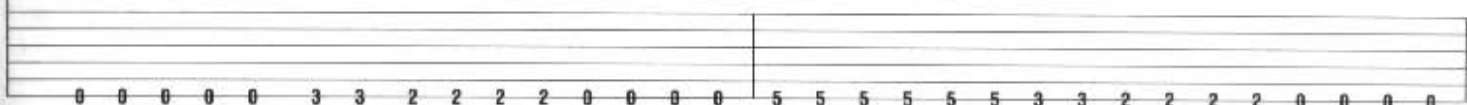
ah,

oh.

Gtrs. 1 & 2



P.M.



Gtrs. 1 & 2: w/ Rhy. Fig. 2

E \flat 5 D5 E \flat 5 D5 E \flat 5 D5 E \flat 5 D5 E \flat 5 D5 E \flat 5 D5 E \flat 5 D5 E \flat 5 D5 N.C.

Why? And we light up the sky.

Interlude

Gtr. 1 D5

P.M.----- P.M.----- P.M.----- P.M. Harm.-----

Gtr. 2

P.M.----- P.M.----- P.M.-----

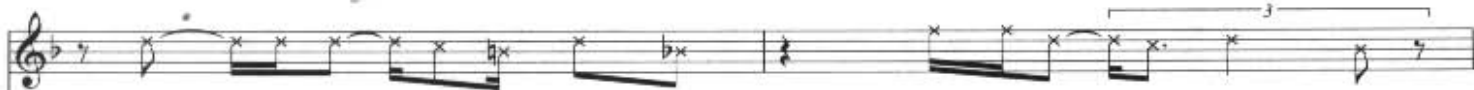
P.M.----- P.M.----- P.M.-----

P.M.----- P.M.----- P.M.----- P.H.-----

Rva

Bridge

D5 Eb5 D5 Eb5 D5 Eb5 D5 C5 D5 Eb5 D5 Eb5 D5 Eb5 D5 C5 D5



Spoken: Mind _____ il - lu - sions ac - quaint - ed, bub - bles e - rot - i - ca,



P.M.-----

7 8 7 8 7 8 7 5 5 7 7 7 7 8 7 8 7 8 7 5 5 7 7 7



loco

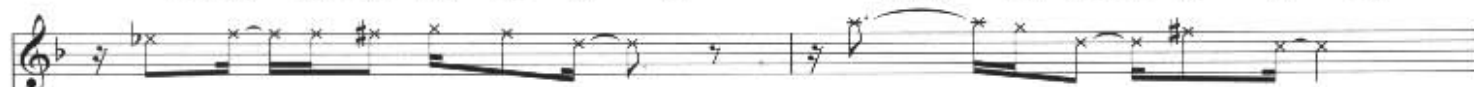
P.M.-----

P.M.-----

0 1 0 1 0 1 0

0 1 0 1 0 1 0

Eb5 D5 Eb5 D5 Eb5 D5 C5 D5 Eb5 D5 Eb5 D5 Eb5 D5 C5 D5



plu - to - ni - um wed - ding rings, i - ci - cles stretch - ings,



P.M.-----

(7) 8 7 8 7 8 7 5 5 7 7 7 7 8 7 8 7 8 7 5 5 7 7 7



P.M.-----

P.M.-----

0 1 0 1 0 1 0

0 1 0 1 0 1 0

D Eb5 D Eb5 D5 Eb5 D C5 D Eb D Eb D Eb D C5 D

bi - cy - cle shoe - strings, — one flag, — flag num - ber one,

P.M. -----

7 8 7 8 7 8 7 5 5 7 7 7 7 8 7 8 7 8 7 5 5 7 7 7

P.M. -----

0 1 0 1 0 1 0 0 0 0 0 0 0 1 0 1 0 1 0 0 0 0 0 0

Eb D Eb D Eb D C D Eb D Eb D Eb D D5

paint - ing the paint - ings of the a - live. —

w/ bar

7 8 7 8 7 8 7 5 5 7 7 7 7 8 7 8 7 8 7 0 -2 1/2

P.M. -----

0 1 0 1 0 1 0 0 0 0 0 0 0 1 0 1 0 1 0

Chorus

D5 F5 E5 D5 G5 F5 E5 D5

Ah, e, ay, ah, hey, ah, oh.

Gtrs. 1 & 2

F5 E5 D5 G5 F5 E5 D5

Ah, e, ay, ah, hey, ah, oh.

Gtrs. 1 & 2: w/ Rhy. Fig. 1

E♭5 D5 E♭5 D5 E♭5 D5 E♭5 D5

Why? And we light up the sky.

F5 D5

Ah, e, ay, ah, hey, ah, oh.

F5 D5

Ah, e, ay, ah, hey, ah, oh.

Eb5 D5

Eb5 D5

Eb5 D5

Eb5 D5

Why? And we light up the

Gtrs. 1 & 2

sky.

Eb5 D5

Eb5 D5

Eb5 D5

Eb5 D5

NC.

sky.

Words and Music by Daron Malakian and Serj Tankian

Gr. 1 (dist.)

• FO

End Riff A

P.M.

Gr. 1: w/ Riff A

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1.

E5 D5 C#5 D#5 E5 D5 C#5 F5

Gtr. 1

E5 D5 C#5 D#5 E5 D5 C#5 F5

Life, so un - nec - es - sar - y.

2.

E5 D5 C#5 D#5 F°

Now, will you live at your own pace?

Gtr. 1

E5 D5 C#5 F5 F° D5

Will you live at your own pace?

Pictures

Words and Music by Daron Malakian and Serj Tankian

Drop D tuning, down 1 step:
(low to high) C-G-C-F-A-D

Intro

Fast Rock ♩ = 170

*Gtr. 1 N.C.
Riff A

End Riff A

TAB

1 0 1 3 1 0 1 3 1 0 1 3 1 0 1 3 1 0 1 3

*Bass arr. for gtr.

Gtr. 1: w/ Riff A

Gtr. 2 (dist.)

Gtrs. 2 & 3 (dist.)

f

f

1 0 1 3 1 0 1 3 1 0 1 3 1 0 1 3 1 0 1 3

Eb5 D5 Eb5 F5 Eb5 D5 Eb5 F5 Eb5 D5 Eb5 F5 Eb5 D5 Eb5 F5 Eb5 D5 Eb5 F5 Eb5 D5 Eb5 F5

f

1 0 1 3 1 0 1 3 1 0 1 3 1 0 1 3 1 0 1 3

Eb5 D5 Eb5 F5 Eb5 D5 Eb5 F5 Eb5 D5 Eb5 F5 Gb5 F5 Eb5 F5 Eb5 D5 Eb5 F5 Ab5 Gb5 F5 Gb5

f

1 0 1 3 1 0 1 3 1 0 1 3 1 0 1 3 1 0 1 3

P.M. -----

P.M. -----

Eb5 D5 Eb5 F5 Gb5 F5 Eb5 F5 Eb5 D5 Eb5 F5 Ab5 Gb5 F5 Gb5

P.M.-----

Verse

D(#4) Eb5 D5Eb5 F5 Gb5 F5 Eb5 F5 D(#4)

P.M.-----

1. Flaunt your will at ev - 'ry wheel,
2. Cir - cum - vent your thick e - go.
3. Can't you look at my shaved ass?

par - a - chute your choc - 'late soul,
Wood - en farts, _ they're on the go. _
Ounce is gone and God is once.

Eb5 D5Eb5 F5 Ab5 Gb5 F5 Gb5 D(#4) Eb5 D5Eb5 F5 Gb5 F5 Eb5 F5

P.M.-----

cob - ble - stones un - der your pants.
You can't tell me that I'm real.
You can't see me sud - den - ly.

Chorus

D(#4)

I got pic - tures on my mind. I got pic - tures on my mind. I got pic - tures on my mind.

P.M. -----

Interlude

To Coda

N.C.

I got pic - tures on my mind.

P.M.

1.

Ba, ba, ba, ba!

2.

Bridge
Half-time feel

Eb5

D5

G5

F#5

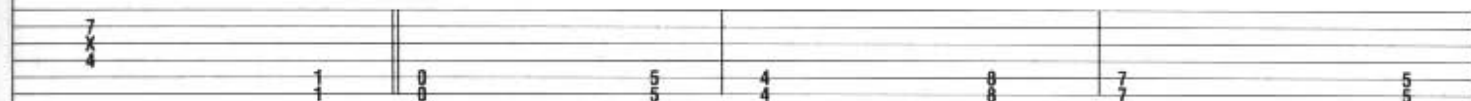
Bb5

A5

G5



Gtr. 2



Gtr. 3



F#5

Eb5

D5

G5

F#5

Bb5



Gtrs. 2 & 3



A5

G5

F#5

Eb5



P.M.

D5 G5 F#5 Bb5 A5 G5 F#5 Eb5

waits _____ for us _____ 'til the mo - ment is _____ re - vealed, then
waits _____ for us, _____ Re - vealed!

P.M.-----

0 0 0 0 0 0 5 5 | 4 4 4 4 4 4 8 8 | 7 7 7 7 7 7 5 5 | 4 4 4 4 4 4 1 1

D.S. al Coda
End half-time feel

D5 G5 F#5 Bb5 A5 G5 F#5 Eb5

turns Then turns to rust to rust') for the might - y con - quered meal. _

P.M.-----

0 0 0 0 0 0 5 5 | 4 4 4 4 4 4 8 8 | 7 7 7 7 7 7 5 5 | 4 4 4 4 4 4 1

⊕ Coda

Outro
N.C.

D(#4)

I got pic - tures on my mind!

P.M.-----

7 8 7 11 10 8 | 6 6 6 6 6 6 6 6

Words and Music by Daron Malakian and Serj Tankian



Intro

Gtrs. 1 & 2
(elec.)

D5

f w/ dist.
P.M.---


(Gtr: 2 cont. in slashes)

TAB


D5

Rhy. Fig. 1


End Rhy. Fig. 1

Gtr. 2 

slight P.M. -----

Gtr. 1 

P.M. -----



Gtr. 2: w/ Rhy. Fig. 1

Figure 2: Musical notation for the first two measures of the song "The Sound of Silence" by Simon and Garfunkel. The notation shows the melody (treble clef) and the bass line (bass clef) for the first two measures. The melody is in G major, and the bass line is in D major. The notation includes the following notes and rests:

Measure 1: Melody (G4, A4, B4, C5, B4, A4, G4), Bass (D2, G1, D2, G1, D2, G1, D2, G1).
Measure 2: Melody (A4, B4, C5, B4, A4, G4), Bass (D2, G1, D2, G1, D2, G1, D2, G1).

The notation also includes the following labels: P.M., Harm., and P.M. (Piano, Harmonic, Piano).

Verse

Gtr. 1 (tacet)

Dm

C#m

1. I need, I feel a love. You love to love the fear.

Gtrs. 3 (elec.), 4 (acous.) & 5 (elec.)

Rhy. Fig. 2

mf w/ clean tone
let ring throughout

A

C

I nev - er wan - na be a - lone. I've for - got - ten to.

End Rhy. Fig. 2

Dm

C#m

The road keeps mov - ing the clouds, the clouds be - come un - real.

Gtr. 5

10 10 10 10 10 9 9 9 9 0

12 12 10 12 12 11 9 11 9 0

Gtrs. 3 & 4

Riff A

End Riff A

1 3 2 3 3 2 1 3 0 3 0 5 6 4 5 6 6 0

4 4 6 6 0

A C

I guess I'll al - ways be at home. _ Do _ you want me _ to

Gtrs. 3, 4 & 5
Rhy. Fig. 3

End Rhy. Fig. 3

Chorus

Gtrs. 4 & 5 tacet

D B \flat /D D5 B \flat /D D5 C \sharp 5 A/C \sharp C \sharp 5 A/C \sharp C \sharp 5

try _

Gtrs. 1 & 3
Rhy. Figs. 4 & 4A

P.M. _

A5 F/A A5 F/A Asus4 C5 A \flat /C C5 A \flat /C C5

_ di - rect - ing _ your _

P.M. _

D5

Bb/D D5

Bb/D D5

C#5

A/C# C#5

A/C# C#5



night?

Gtr. 3



P.M.

7 7 8 7 7 7 7 7 8 7

6 6 7 6 6 6 6 6 7 6

Gtr. 1



P.M.

7 7 8 7 7 7 7 7 8 7

6 6 7 6 6 6 6 6 7 6

A5

F/A

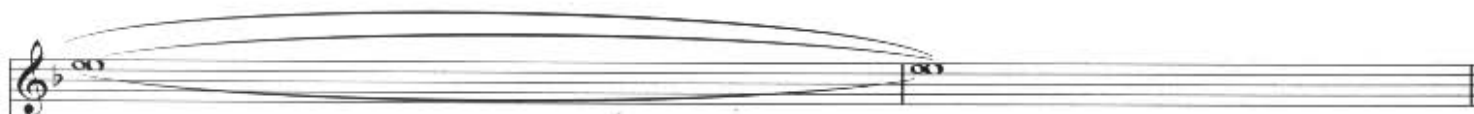
A5

F/A

Asus4

C5

C



End Rhy. Fig. 4A



P.M.

2 2 3 2 2 2 2 2 3 0

3 3 3 3 5

End Rhy. Fig. 4



P.M.

2 2 3 2 2 2 2 2 3 0

3 3 3 3

Gtrs. 3, 4 & 5: w/ Rhy. Fig. 2

Gtr. 1 tacet

Trav - el - ing hearts di - vide the throne. I've _____ for - got - ten _____ to.

Gtrs. 3 & 4: w/ Riff A

Gtrs. 4 & 5: w/ Rhy. Fig. 3

The signs are all turn - ing — right. — Do — you want me — to

Gtr. 3

The musical score for 'The Rose Tree' is presented on a grand staff. The upper staff is a treble clef with a key signature of one sharp (F#). The lower staff is a bass clef. The melody is written in the treble staff, and the accompaniment is in the bass staff. The piece begins with a treble clef and a key signature of one sharp. The melody starts on a whole note G4, followed by a half note A4, and then a quarter note B4. The accompaniment consists of a steady eighth-note pattern in the bass staff. The piece concludes with a final whole note G4 in the treble staff.

Chorus

Gtrs. 1 & 3: w/ Rhy. Figs. 4 & 4A

D5 Bb/D D5 Bb/DD5 C#5 A/C# C#5 A/C# C#5 A5 F/AA5 F/A Asus4 C5 Ab/C C5 Ab/C C5

try _____ di - rect - ing _____ your _____

D5 Bb/D D5 Bb/DD5 C#5 A/C# C#5 A/C# C#5 A5 F/AA5 F/A Asus4 C

night? _____ Want me _____ to

D5 Bb/D D5 Bb/D D5 C#5 A/C# C#5 A/C# C#5 A5 F/A A5 F/A Asus4

try _____ di -

Gtrs. 1 & 3

7 7 8 7 7 7 7 8 7 6 6 7 6 6 6 6 7 6 2 2 3 2 2 2 2 2 3 0

C5 Ab/C C5 Ab/C C5 D5 Bb/D D5 Bb/D D5 C#5 A/C# C#5 A/C# C#5

rect - ing _____ your _____ light? _____

5 5 6 5 5 5 5 6 5 7 7 8 7 7 7 7 8 7 6 6 7 6 6 6 6 7 6 4

A5 F/A A5 F/A Asus4 C5

Interlude
 * Dsus2 Dsus2add#4/C# Bb5add#4/A Dm(add9)/C End Riff B

Gtrs. 3 & 4
 Riff B

Gtr. 1

pp

*Chord symbols reflect overall harmony.

Gtrs. 3 & 4: w/ Riff B
 Dsus2 Dsus2add#4/C# Bb5add#4/A Dm(add9)/C

Gtr. 1

mp

D5
 Gtrs. 1 & 2

Gtr. 1

P.M.

Bridge
Half-time feel

D5

C#5

A5

C5

The pur - est forms of life, our days are nev - er com - ing back,

Gtrs. 1 & 2

Rhy. Fig. 5

End Rhy. Fig. 5

The pur - est forms of life, our days are nev - er com - ing back,

Gtrs. 1 & 2: w/ Rhy. Fig. 5

End half-time feel

D5

C#5

A5

C5

The can - nons of our time, our days are nev - er com - ing back,

D5

C#5

The pur - est forms of life,

Gtrs. 1 & 2

P.M.

The pur - est forms of life,

A5

C5

our days are nev er com - ing back.

P.M.

7 7 7 7 7 7 7 7 7 10 10 10 10 10 10 10 10 10 10 10

The can - nons of our time, our

P.M.

A5

C5

days are nev - er ev - er com - ing back.

P.M. -----

7 7 7 7 7 7 7 7 7 10 10 10 10 10 10 10 10 10

Outro

Gtrs. 3 & 4: w/ Riff B (4 times)

Gtrs. 1 & 2 tacet

Chords: Dsus2, Dsus2add#4, Bb5add#4, Dm(add9)

Chords: Dsus2, Dsus2add#4, Bb5add#4, Dm(add9)

Days are nev - er com - in' back. _____

Chords: Dsus2, Dsus2add#4/C#, Bb5add#4/A, Dm(add9)/C

Our days are nev - er com - ing back. _____

Chords: Dsus2, Dsus2add#4/C#, Bb5add#4/A, Dm(add9)/C

Our days are nev - er com - in' back. _____

Chord: D5

Gtr. 2

slight P.M. _____

Gtr. 1

P.M. - Harm. - P.M. - Harm. - P.M. - Harm. - P.M. - Harm. - P.M. - Harm. - P.M. - Harm. - P.M. - Harm.

Pitches: D

P.M. - Harm. - P.M. - Harm. - P.M. - Harm. - P.M. - Harm. - P.M. - Harm. - P.M. - Harm. - P.M. - Harm.

F**k the System

Words and Music by Daron Malakian and Serj Tankian

Drop D tuning, down 1 step:
(low to high) C-G-C-F-A-D

Intro

Fast Rock ♩ = 175

N.C.

Gtr. 1
(dist.)

mp
P.H.-----

P.H. P.H.-----

Gtr. 1 tacet

D5 E5 F5 D5 E5 F5 D5 E5 F5 D5 E5 F5 D5

Gtrs. 2 & 3 (dist.)

Rhy. Fig. 1

f

E5 F5 D5 E5 F5 D5 E5 F5 D5 E5 F5 D5

End Rhy. Fig. 1

Gtr. 2 E5 F5 D5 E5 F5 D5 E5 F5 D5 E5 F5 D5

P.M.

Gtr. 3

P.M.

E5 F5 D5 E5 F5 D5 E5 F5 D5 E5 F5 D5

P.M.

P.M.

Gtrs. 2 & 3 tacet

Gtr. 1 N.C.

mf

P.M.

Verse

Gtr. 1 tacet

*C5

1., 2. I'm but a lit - tle bit, bit, bit so, but a lit - tle bit, bit, bit

Spoken:

Gtr. 2

Riff A

P.M.-----

10 10 8 10 10 8 10 10 8 10 10 8 10 10 8 10 10 8 10 10 8

Gtr. 3

Riff A1

P.M.-----

10 10 8 10 10 8 10 10 8 10 10 8 10 10 8 10 10 8 10 10 8

*Chord symbols reflect basic harmony.

shame, but a lit - tle bit, bit, bit, bit, bit, bit.

P.M.----- P.H.-----

End Riff A

10 10 8 10 10 8 10 10 8 10 10 8 10 10 8 10 10 8 10 10 8

P.M.-----

End Riff A1

10 10 8 10 10 8 10 10 8 10 10 8 10 10 8 10 10 8 10 10 8

Gtr. 2: w/ Riff A
 Gtr. 3: w/ Riff A1 (3 times)

I'm but a lit - tle bit, bit, bit so, but a lit - tle bit, bit, bit

shame, but a lit - tle bit, bit, bit, bit, bit, bit.

I'm just the mean - ing to pi, just the mean - ing to pi, just the mean - ing to pi.

Gtr. 2

10 8 10 8 10 8 10 8 10 8 10 8 10 8 10 8 10 8 10 8 10 8

Shh, dah, dah. I'm just the mean - ing to pi,

P.M. 10 8 10 8 10 8 10 8 10 10 8 10 10 8 10 10 8 10 10 8

just the mean - ing to pi, just the mean - ing to pi!

P.M. 10 10 8 10 10 8 10 10 8 10 10 8 10 10 8 10 10 8 10 10 8 10 10 8 10 10 8

Chorus

D5 E5 F5 D5 Bb5 D5 E5 F5 D5 C5 Bb5 C5 Bb5



War! _____ Fuck the sys - tem!

Gtrs. 2 & 3

Rhy. Fig. 2



D5 E5 F5 D5 Bb5 C5 Bb5 C5 Bb5 C5 Bb5 C5 Bb5



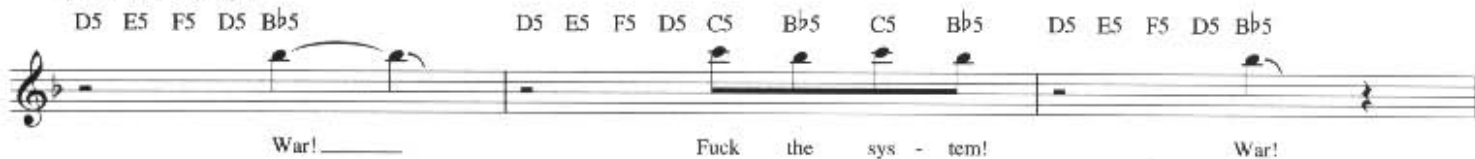
War! Fuck the sys - tem, fuck the sys - tem!

End Rhy. Fig. 2



Gtrs. 2 & 3: w/ Rhy. Fig. 2

D5 E5 F5 D5 Bb5 D5 E5 F5 D5 C5 Bb5 C5 Bb5 D5 E5 F5 D5 Bb5



War! _____ Fuck the sys - tem! War!

Gtrs. 2 & 3: w/ Rhy. Fig. 1

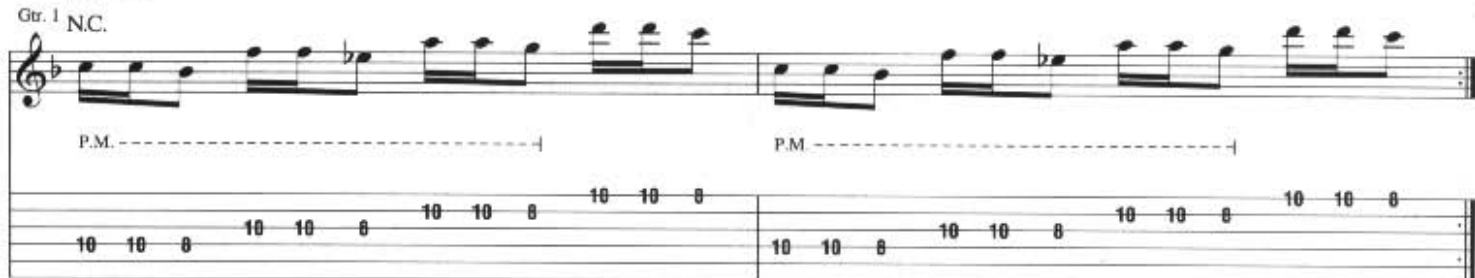
D5 E5 F5 D5 E5 F5 D5 E5 F5 D5 E5 F5 D5 E5 F5 D5 E5 F5 D5 E5 F5 D5 E5 F5 D5



I need to fuck the sys! I need to fuck the sys! I need to fuck the sys!

Interlude

Gtr. 1 N.C.



P.M. ----- P.M. -----

Interlude

Gtr. 1 C5 Bb5 C5 Bb5 N.C. C5 Bb5 C5 Bb5 N.C. Gtrs. 2 & 3: w/ Rhy. Fig. 3 (2 times) C5 Bb5 C5 Bb5 N.C.

P.M. ----- P.M. ----- P.M. -----

10 10 8 10 10 8 10 8 10 8 10 8 10 8

Gtrs. 2 & 3 Rhy. Fig. 3 End Rhy. Fig. 3

10 8 10 8 10 8 10 8

Gtr. 1 C5 Bb5 C5 Bb5 N.C. C5 Bb5 C5 Bb5 N.C. C5 Bb5 C5 Bb5 N.C.

P.M. ---- P.M. ----- P.M. -----

10 8 10 8 10 10 8 10 10 8 10 10 8 10 10 8

Bridge

Half-time feel

Gtrs. 2 & 3: w/ Rhy. Fig. 3 (4 times)

C5 Bb5 C5 Bb5 N.C. C5 Bb5 C5 Bb5 N.C. C5 Bb5 C5 Bb5 N.C. C5 Bb5 C5 Bb5 N.C.

Boom chick-a buh, boom chick-a buh, boom chick-a buh, boom chick-a buh.

P.M. ----- P.M. ----- P.M. --

10 8 10 8 10 10 8 10 10 8 10 10 8 10 10 8 10 10 8

CS BbS CS BbS NC

CS

D5 E5 F5 D5 E5 F5 D5 E5 F5 D5 E5 F5 D5 E5 F5 D5 E5 F5 D5 E5 F5 D5 E5 F5 D5

83

Ego Brain

Words and Music by Daron Malakian and Serj Tankian

Drop D tuning, down 1 step:
(low to high) C-G-C-F-A-D

Intro
Moderately ♩ = 87

* Em Asus2 Em Asus2

Gtr. 1 (acous.)

Riff A

mf w/ fingers
let ring throughout

TAB

Gtr. 2 (12-str. elec.)

Riff A1

mf w/ clean tone
let ring throughout

TAB

*Chord symbols reflect implied harmony.

Em D6(no3rd)/A G5 A5

End Riff A

End Riff A1

Verse

Gtrs. 1 & 2: w/ Riff A (1 1/4 times)
2nd time, Gtr. 4 tacet

Gtr. 3 tacet

Em

Asus2

Em

Asus2

Em

D6(no3rd)/A

1. Life is but a dream, drift - ing on a stream, a stream.
2. I am just a man, fight - ing oth - er men for land, for

Gtr. 3 (elec.)

mf w/ dist. *pp*

land Con - scious - ly it seems, all of what re -
while I turn to sand in spite of the

Pre-Chorus

Gtrs. 1 & 2 tacet

Em

G5

A5

B5

F5

E5

mains. }
pain. } E - go brain man - made shame.

Gtr. 1 Fill 1

End Fill 1

7 9 9 7 9 9

Gtr. 2 Fill 1A

End Fill 1A

7 9 9 8 9 9

Gtrs. 3 & 4 (elec.)

Rhy. Fill 1

End Rhy. Fill 1

f w/ dist.

F5 F6(no3rd) F5 E5

Shame, love af - ter it rains. _____ You

Gtrs. 3 & 4

Chorus

E5

see my pain is real. _____ Watch my world dis - solve _____ and pre -

F5 E5

tend _____ that none of us _____ sees the fall. _____

As I turn to sand, you took me by the hand and de -

To Coda ⊕

clared that love pre - vails o - ver all.

Interlude

Gtrs. 1 & 2: w/ Riffs A & A1 (2 1/4 times)
Gtr. 4 tacet

Gtr. 3 tacet

Gtr. 3 Em Asus2 Em Asus2 Em D6(no3rd)/A G5 A5

mf *pp*

Em Asus2 Em Asus2 Em D6(no3rd)/A G5 A5

Gtrs. 1 & 2: w/ Riffs 1 & 1A
Gtrs. 3 & 4: w/ Rhy. Fill 1

Em Asus2 Em G5 A5 B5

All of what re - mains. E - go

⊕ Coda

Outro

Gtrs. 1 & 2: w/ Riffs A & A1 (1st 3 meas.)
Gtr. 4: tacet

Gtr. 3: tacet

Gtr. 3 Em Asus2 Em Asus2 Em D6(no3rd)/A

mf
P.M.

2

G5 A5 Em

rit.

Whispered: Love af - ter it rains.

Gtr. 1

rit.

Gtr. 2

rit.

Thetawaves

Words and Music by Daron Malakian and Serj Tankian

Drop D tuning, down 1 step:
(low to high) C-G-C-F-A-D

Intro

Moderately ♩ = 125

C#5 D5 C#5 D5 C#5 D5 C#5 D5 C#5 D5 C#5 D5 C#5 D5 C#5 D5

Gtrs. 1 & 2 (dist.)

Rhy. Fig. 1

f
P.M.

T
A
B

11 12 11 12 11 12 11 12 11 12 11 12 11 12 11 12

G5 D5 G5 D5 G5 D5 G5 D5

End Rhy. Fig. 1

P.M.

12 12 12 12 12 12 12 12 5 0 5 0 5 0 5 0

Gtr. 2: w/ Rhy. Fig. 1 (2 times)

C#5 D5 C#5 D5 C#5 D5 C#5 D5 C#5 D5 C#5 D5 C#5 D5 C#5 D5

Gtr. 1

8va *loca* *8va*

P.M. P.H. P.M. P.H.

11 12 11 12 11 12 11 12 11 12 11 12 11 12

G5 D5 G5 D5 G5 D5 G5 D5

loca

P.M.

12 12 12 12 12 12 12 12 5 0 5 0 5 0 5 0

Gtr. 1: w/ Rhy. Fig. 1

C#5 D5 C#5 D5 C#5 D5 C#5 D5 C#5 D5 C#5 D5 C#5 D5

G5 D5 G5 D5 G5 D5 G5 D5

1. Spoken: The un -

Gtr. 1

8va

loco

P.M.----- P.H.----- P.M.----- P.H.----- P.M.-----

Gtr. 2

P.M.-----

Verse

* G5

F#5

set - tled mind is at times an al - ly, leav - ing the sens - es to fend for them - selves. The

Gtrs. 1 & 2

Riff A

P.M.----- P.M.-----

5 5 5 5 5 7 0 5 5 5 5 5 7 5 0 4 4 4 4 4 4 0

*Chord symbols reflect implied harmony.

G5

F#5

sens - es col - lect un - de - ni - a - ble da - ta of be - ta car - o - tene and the - ta - waves. The un -

P.M.----- P.M. P.M. P.M. P.M.

5 5 5 5 5 7 5 0 5 5 5 5 5 7 5 0 4 4 4 4 4 0

End Riff A

Gtrs. 1 & 2: w/ Riff A

G5 F#5

set - tled mind_ is at times an al - ly, leav - ing the sens - es to fend for them - selves.

G5 F#5

Then the sens - es want - ed the sky.

Chorus

G5 F#5 G5

All rise, eyes

Gtrs. 1 & 2

Rhy. Fig. 2

End Rhy. Fig. 2

P.M. -----| P.M. -----| P.M. -----| P.M. -----|

Half-time feel

F#5 G5 F#5 A5 G5 F#5 G5

bowed. Time feels like a

Rhy. Fig. 3

F#5 G5 F#5 A5 G5 F#5

mid - night ride, Fi - nal - i - ty waits out

End Rhy. Fig. 3

F#5 G5 F#5 A5 G5 F#5 G5 F#5 G5 F#5 A5 G5 F#5

side. Weep - ing in per - plex - i - ty's arms, ca -

End half-time feel

Gtrs. 1 & 2: w/ Riff A (1st 2 meas.)

G5 F#5

res - ing our smiles in side. 2. The

Verse

Gtrs. 1 & 2: w/ Riff A (2 times)

G5 F#5

na - tion - al debt is at times an al - ly, leav - ing the peo - ple to fend for them - selves. The

G5 F#5

peo - ple col - lect un - de - ni - a - ble da - ta 'bout high - pulse weap - ons and mi - cro - waves. The

G5 F#5

na - tion - al debt is at times an al - ly, leav - ing the peo - ple to fend for them - selves.

G5 F#5

Then the peo - ple found out the lie.

Chorus

G5 F#5 G5 F#5 G5 F#5 A5 G5 F#5

All rise, eyes bowed.

Gtrs. 1 & 2.

P.M. --- P.M. --- P.M. --- P.M. ---

5 5 0 0 0 0 5 5 0 0 0 0 4 4 4 4 4 4 5 5 0 0 0 0 5 5 0 0 0 0 4 5 4 5 7 5 4

Gtrs. 1 & 2: w/ Rhy. Fig. 2

G5 F#5 G5 F#5 G5 F#5

Now our eyes have been found.

Half-time feel

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (2 times)

F#5 G5 F#5 A5 G5 F#5

Time feels like a mid - night ride. Fi - nal - i - ty waits out -

To Coda

G5 F#5 G5 F#5 A5 G5 F#5

side. Weep - ing in per - plex - i - ty's arms, ca - ress - ing our smiles in -

End half-time feel

F#5 G5 F#5 A5 G5 F#5 G5 F#5 G5 F#5 A5 G5 F#5

side. Weep - ing in per - plex - i - ty's arms, ca - ress - ing our smiles in -

Guitar Solo

G5 F#5 G5

side.

Gtrs. 1 & 2

7 7 7 7 7 7 7 7 9 9 9 9 10 10 10 10 9 9 9 9 9 9 9 8 8 8 8 7 7 7 7 7 7 7 7 9 9 9 9 10 10 10 10

F#5 G5 F#5

9 9 9 9 9 9 9 9 14 14 14 14 14 14 14 7 7 7 7 7 7 7 7 9 9 9 9 10 10 10 10 9 9 9 9 9 9 9 8 8 8 8 7 7 7 7

G5

Bridge

G5 N.C.

F#5 N.C.

G5 N.C.

F#5 N.C.

D.S. al Coda

Coda

F#5 G5 F#5 A5 G5 F#5

G5

F#5 G5

F#5 A5

G5 F#5

side.

Weep - ing in per - plex - i - ty's arms,

car - ess - ing our smiles in...

Roulette

Words and Music by Daron Malakian and Serj Tankian

Drop D tuning, down 1 step:
(low to high) C-G-C-F-A-D

Intro

Moderately ♩ = 128

* Dm Riff A

Gtr. 1 (acous.)

mf
let ring throughout

F C Eb Bb C

End Riff A

TAB

6	6	10	5	8	8	3	5
5	5	5	5	6	6	6	6
5	5	5	5	6	6	6	6
5	5	5	5	6	6	6	6

*Chord symbols reflect implied harmony.

Verse

Gtr. 1: w/ Riff A (2 times)

Dm F C Eb

1. I have a prob - lem that I can - not ex - plain. I have no rea -
2. Left a mes - sage but it ain't a bit of use. I have some pic -

Bb C Dm F C

- son why it should have been so plain, Have no ques - tions but I sure have ex - cuse.
- tures. The wild might be the deuce. To - day you saw, you saw me, you ex - plained,

Eb Bb C

I lack the rea - son why I should be so con -
play - ing the show and run - ning down the

Chorus

Dm A C Bb C

fused, }
plain, }

I know how I feel when I'm a - round you.

Gtr. 1 Riff B

End Riff B

TAB

6	6	2	2	5	5	3	5
5	5	0	0	3	3	1	1
5	5	0	0	3	3	1	1
5	5	0	0	3	3	1	1

To Coda Φ

Gtr. 1: w/ Riff B

Dm A C B \flat C

I don't know how I feel when I'm a - round you,

Interlude

Gtr. 1: w/ Riff A (2 times)

Dm F C E \flat B \flat C

a - round you,

Dm F C E \flat B \flat C

D.S. al Coda

Φ **Coda**

Gtr. 1: w/ Riff B (2 times)

C B \flat C Dm A C

how I feel when I'm a - round you, I, I know how I feel when I'm

B \flat C Dm A C B \flat C

a - round you, I don't know how I feel when I'm a - round you,

Guitar Solo

Gtr. 1: w/ Riff A (4 times)

Dm F C E \flat B \flat C

a - round you,

Gtr. 2 (acous.)

Riff C

mf

10 10 12 13 12 13 15 12 13 15 13 12 10 12 13 12 10

Gtr. 2: w/ Riff C

Dm F C Eb Bb C

8va

Gtr 3 (acous.)

mf

13 13 15 18 17 18 20 18 17 15 17 18 17 15

[illegible]

*Gtr. 3 to left of slash in tab.

Chorus
Gtr. 1: w/ Riff B (4 times) Gtrs. 2 & 3 tacet

Dm A C B♭ C

I, I know how I feel ___ when I'm ___ a - round ___ you.

(10)
(9)

Dm A C Bb C

I don't know how I feel when I'm a - round you.

Dm A C Bb C

I, I know how I feel when I'm a - round you.

Dm A C Bb C

I don't know how I feel when I'm a - round you.

Outro

Gtr. 1: w/ Riff A (3 times)

Dm F C Eb Bb C

a - round you.

Dm F C Eb Bb C

a - round you.

Dm F C Eb Bb C

a - round you.

Dm F C Eb Bb C rit. Dm

a - round you.

Gtr. 1

6 6 10 5 0 0 3 5 6 5 5 5 8 0 3 3 6 6 6 0 1 1 3 3 6 5

Streamline

Words and Music by Daron Malakian, Serj Tankian, Shavo Odadjian and John Dolmayan



Drop D tuning, down 1 step:
(low to high) C-G-C-F-A-D

Intro

Fast ♩ = 298

*Dm

Gtr. 1 (elec.)

Riff A **End Riff A**

mf
w/ dist. & slapback stereo delay
P.M. -----

TAB

0 0 5/7 0 0 3 | 0 0 5/8 0 0 3 | 0 0 5/7 0 0 3 | 0 0 5/8 0 0 3

*Chord symbols reflect implied harmony.

G5

I was - n't there for you.

Gtrs. 1 & **2 **Rhy. Fill 1** **End Rhy. Fill 1**

P.M. ----- P.M. -----

0 0 5/8 0 0 3 | 0 0 5/8 0 0 3 | 0 0 5/7 0 0 3 | 5 5 5 5 5 5

**Gtr. 2 (elec.) w/ dist.; *f*

Dm **Riff B**

P.M. ----- P.M. -----

0 0 5/7 0 0 3 | 0 0 5/7 0 0 3 | 0 0 5/7 0 0 3 | 0 0 5/7 0 0 3 | 0 0 5/7 0 0 3

1. Bb5 A5 G5 2. Bb5 A5 G5

I was - n't there for you.

End Riff B

P.M. ----- P.M. -----

0 0 5 7 0 0 3 0 0 5 7 0 0 3 0 0 0 0 7 5 0 0 0 0 7 5

D Bb5 G5

*Gtrs. 3 & 4

Riff C

mf

let ring throughout

End Riff C

0 9 7 0 9 7 0 9 7 0 9 7 0 8 8 5 5 5

*Gtr. 3 (12-str. elec.), Gtr. 4 (12-str. acous.)

Gtrs. 1 & 2

Rhy. Fill 2

End Rhy. Fill 2

P.M. 4

0

Gtrs. 1 & 2 tacet
Gtrs. 3 & 4: w/ Riff C

D Bb5 G5

Verse

Gtrs. 3 & 4: w/ Riff C (2 times)

D Bb5 G5

1. I know weath - er's gon - na be fine but

D Bb5 G5

I can't see you cross the stream - line.

D Dm Dm(maj7)/F Cadd9/E

My love _____ waits for _____ me in day - time _____ but

Gtrs. 3 & 4

Riff D

End Riff D

0 9 7 0 9 7 0 9 7 0 9 7 0 5 3 0 4 3 0 7 5

Gtrs. 3 & 4: w/ Riff C

D Bb5 G5

I can't _____ see you _____ through the snow - blind. _____ But

Gtrs. 1 & 2: w/ Rhy. Fill 1

Chorus
Gtrs. 1 & 2: w/ Riff B (4 times)
Dm

I was - n't there for you, You _____ are _____ gone. _____ But

Bb5 A5 G5 Dm

I was - n't there for Good - byes _____ are _____ long. _____

Bb5 A5 G5 Dm

Good - bye, _____ But

Bb5 A5 G5 Dm

I was - n't there for Good - bye, _____

Interlude

Gtrs. 1 & 2: w/ Rhy. Fill 2
Gtrs. 3 & 4: w/ Riff C

Bb5 A5 G5 D Bb5 G5

I was - n't there for good - bye. _____ Well, I was - n't there for good -

D Bb5 G5

bye. 2. Well,

Gtrs. 3 & 4

Verse

Gtrs. 3 & 4: w/ Riff C (2 times)

D Bb5 G5

I know time re - veals in hind - sight. And

D Bb5 G5

I can't wres - tle with the storm - y night.

Gtrs. 3 & 4: w/ Riff D

D Dm Dm(maj7)/F Cadd9/E

Be - cause your love lasts a life - time. But

Gtrs. 3 & 4: w/ Riff C

D Bb5 G5

I can't see you through the snow - blind. But I was - n't there for you.

Chorus

Gtrs. 1 & 2: w/ Riff B (4 times)

Dm Bb5 A5 G5 Dm

You are gone. But I was - n't there for you. Good - byes

Gtr. 2: w/ Riff E
Dm

Gtr. 1

Bb5
8va

G5

Gtr. 1

8va

Gtr. 2
Riff F

End Riff F

P.M.

Gtr. 2: w/ Riff E
Dm

Gtr. 1

loco

Bb5
8va

G5

Gtr. 2: w/ Riff F

8va

Bridge

Dim

Gtr. 2 tacet

B25

GS

Gr. 1 800

mf

P.M.

[illegible]

Ger. 2

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef with a key signature of one flat (B-flat). The melody is written in a simple, folk-like style. The bottom staff is a bass clef, which appears to be empty or contains very faint notes. The music is divided into measures by vertical bar lines. The first measure of the top staff contains a single note, and the subsequent measures contain more complex rhythmic patterns. The overall style is that of a traditional folk song.

Dm

Gtr. 5 facet

GS

I was - n't there for you. But I was - n't there for you.

Gr. 1

854

Gtrs. 1 & 2

locus

P.M.

The image shows a musical score for the song "The Rose Tree". The top staff is a guitar melody in G major, 4/4 time, starting with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes. The bottom staff is a fingerboard diagram for the guitar, showing fret numbers for each string. The diagram is divided into three measures corresponding to the first three measures of the melody. The first measure shows frets 17, 17, 17, 17, 17, 17. The second measure shows frets 18, 17, 15, 17, 15, 17. The third measure shows frets 17, 17, 17, 17, 17, 17. The diagram is labeled "P.M." and "f" (forte).

Gtr. 5 (elec.)

mf

w/ dist.

P.M.-

mf
w/ dist.
P.M.-----

Chorus

Gtrs. 1 & 2: w/ Riff B (2 times)

Dm

You are gone. But I was - n't there for you.

byes are long. Good -

Outro

Gtr. 1: w/ Rhy, Fill 1 (4 times)
Gtr. 2: w/ Rhy, Fill 3

Gtrs. 1 & 2: w/ Riff A (8 times)

Dm

bye.

bye.

Gtrs. 1 & 2: w/ Rhy, Fill 1 (8 times)

G5

Ah. Good -

D5

Gtrs. 1 & 2

bye.

Guitar Notation Legend

Guitar Music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

Notes:

Strings:

high E
B
G
D
A
low E

4th string, 2nd fret 1st & 2nd strings open, played together open D chord

D A D E (6) G (6) open 3fr

Definitions for Special Guitar Notation

HALF-STEP BEND: Strike the note and bend up 1/2 step.

WHOLE-STEP BEND: Strike the note and bend up one step.

GRACE NOTE BEND: Strike the note and immediately bend up as indicated.

SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.

BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.

PRE-BEND: Bend the note as indicated, then strike it.

PRE-BEND AND RELEASE: Bend the note as indicated. Strike it and release the bend back to the original note.

UNISON BEND: Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.

VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.

WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.

HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.

PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.

LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

SHIFT SLIDE: Same as legato slide, except the second note is struck.

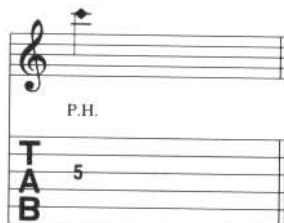
TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.

TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.

NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



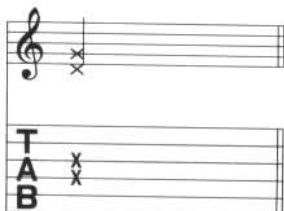
HARP HARMONIC: The note is fretted normally and a harmonic is produced by gently resting the pick hand's index finger directly above the indicated fret (in parentheses) while the pick hand's thumb or pick assists by plucking the appropriate string.



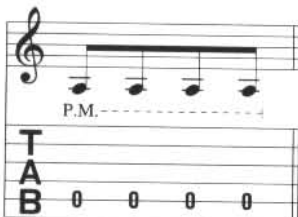
PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



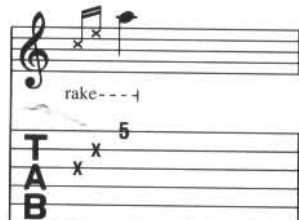
MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



RAKE: Drag the pick across the strings indicated with a single motion.



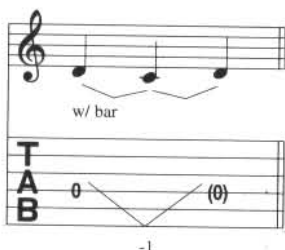
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



ARPEGGIATE: Play the notes of the chord indicated by quickly rolling them from bottom to top.



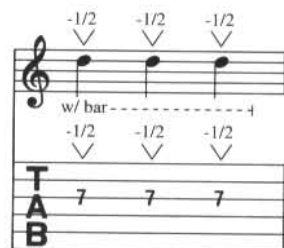
VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.



VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.



VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.



Additional Musical Definitions



(accent)

- Accentuate note (play it louder)



(accent)

- Accentuate note with great intensity



(staccato)

- Play the note short



- Downstroke



- Upstroke

D.S. al Coda

- Go back to the sign (%), then play until the measure marked "To Coda," then skip to the section labelled "Coda."

D.C. al Fine

- Go back to the beginning of the song and play until the measure marked "Fine" (end).

Rhy. Fig.

- Label used to recall a recurring accompaniment pattern (usually chordal).

Riff

- Label used to recall composed, melodic lines (usually single notes) which recur.

Fill

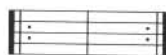
- Label used to identify a brief melodic figure which is to be inserted into the arrangement.

Rhy. Fill

- A chordal version of a Fill.

tacet

- Instrument is silent (drops out).



- Repeat measures between signs.



- When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.

NOTE:

Tablature numbers in parentheses mean:

1. The note is being sustained over a system (note in standard notation is tied), or
2. The note is sustained, but a new articulation (such as a hammer-on, pull-off, slide or vibrato begins), or
3. The note is a barely audible "ghost" note (note in standard notation is also in parentheses).